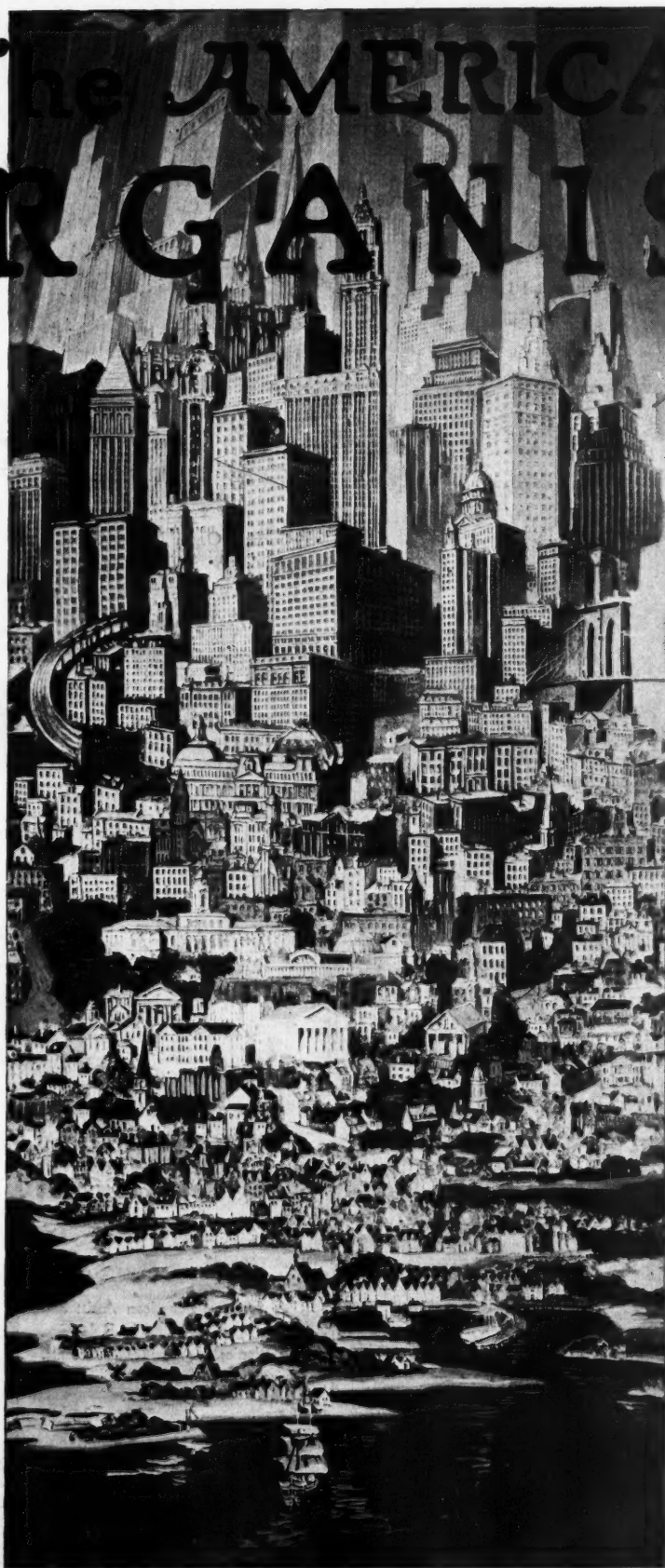


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MAY 1926  
Vol. 9 - No. 5

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## MR. FARNAM'S SEASON

WITH his recital at Yale University April 8th, Lynnwood Farnam completed upwards of fifty appearances. Starting with the two appearances at the Coolidge Chamber Music Festival, Library of Congress Auditorium, Washington, last October, he has played recitals at Stanford University, Calif., First Methodist, Pasadena, Emmanuel Church, Baltimore, where he played before the local chapter of the Guild; three appearances with orchestra with the Society of the Friends of Music, Town Hall, New York; three appearances with Winifred Cornish, pianist, at Town Hall, New York, at one of which, as pianist, he played his own transcription of the Bach Concerto in A minor for 4 pianos and strings. He has also given a series of three recitals at the Cleveland Museum of Art and a special Town Hall recital. He also played at one of the dedicatory recitals at the First Presbyterian, New Rochelle, N. Y. On Monday nights in December he played a special series at the Church of the Holy Communion, and gave his famous Bach Series in February. He also played a Lenten series of five recitals at the Church of the Resurrection, New York City, and a group of nine in monthly musical series at the Holy Communion. He is scheduled to appear in the special artists' recital at Oberlin Conservatory, and before the Chicago A.G.O. at Kimball Hall. He appeared with Mrs. Cornish again in a repetition of their Bach program (first played at Town Hall, New York) in Jordan Hall, Boston, April 24th. He has also been selected as soloist at the Buffalo Convention of the Guild in June. He plans to sail for England in July and play a series of recitals there during August and September. He has appeared at York Minster, Southwark Cathedral, Westminster Cathedral, Exeter Cathedral, Christ Church Cathedral, Oxford, Trinity College Chapel, Cambridge, Bath Abbey, American Cathedral, Paris, France, St. Mary Redcliffe, Bristol, Church of St. Ouen, Rouen, France.

## Program Notes

### Pointed Paragraphs that Help the Audience Comprehend the Composer's Meaning

#### BACH

## FANTASIA AND FUGUE Gm

There is, in all music, nothing quite like this Fantasia. It is as though Bach said: "I will show you that the organ can be both declamatory and dramatic." In musical tones, he assumes, as it were, the rôle of a great dramatic orator, like Mark Anthony in Shakespeare's "Julius Caesar." Like Anthony, he plays on the emo-



DR. MELCHIORRE MAURO-COTTONE

One of the great artists in the organ world who has just been honored by the King of Italy with the Cross of Chevalier of the Crown of Italy. This is his second honor, the first being the Mus. Doc. degree conferred by the American University. He recently gave his fifth annual recital in the Capitol Theater, New York, under the joint auspices of the S.T.O., A.G.O., and N.A.O., with broadcasting by WEAf. June 9th he will give a recital on the Sesquicentennial Organ in Philadelphia.

tions of his hearers. With crashing discords he compels attention; then with impetuous rush he carries one up to a height, and, while one is poised in mid air, hurls one down on a torrent of notes to the depths, only to lift one up again on a series of swirls, each higher than the last.

Having exhausted that emotion, he leaves it for another. This time he is tenderly appealing; but reverts to the dramatic style for a short while, returning to the tender appeal with which he began. Then, with the art of a great orator, he subtly blends one style with another by a few short sentences of great intensity, each intenser than the last; until, reaching a climax, he sums all up in a mighty peroration.

In the Fugue, it is as though Bach said: "Don't be alarmed; I've done! I will show you now how jolly I can be!" And he does. This Fugue, masterpiece of its kind, is full of rollicking good humor. Sir Frederick Bridge, formerly organist of Westminster Abbey, and one of the wittiest of men, writes little doggerel rhymes to express several of Bach's Fugue subjects; and to this one he has applied the lines:

"There was a little man;  
And he had a little gun;  
And his bullets were made of lead,  
lead, lead!"

When the Fugue starts, you will see how aptly and wittily the rhythm of these lines adapts itself to the whole movement.—EDWARD HARDY

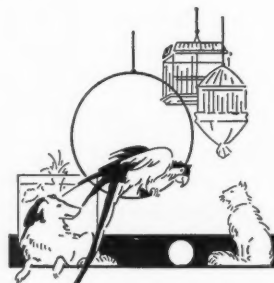
ROGER-DUCASSE  
PASTORALE F

This remarkable composition is founded upon a single theme of a pastoral nature. The original intention of the composer was to write a simple piece of but three or four pages, but at the solicitation of friends who suggested a further development he achieved a great masterpiece of organ literature, his only published work for the instrument. Its charm lies in its delicate fancy, graceful sallies for flute stops, scintillating scherzo movement and the reverie following the stormy climax. In addition to this it is a rare example of the felicitous and inspired use of varied contrapuntal resources and calls for organ-registration effects of exceptional color and contrast.—LYNNWOOD FARNAM

## WAGNER

## DAS RHEINGOLD: WALHALLA SCENE

Wotan desires to enter Walhalla, but gloomily contemplates the castle as the curse of the ring recurs to him. At last the thought of the hero who will make reparation comes to his mind. He hails Walhalla with joy, and leads the way as the gods pass over the rainbow bridge.—SAMUEL A. BALDWIN



## PERSONAL NOTES

MRS. J. J. CARTER of Los Angeles who took over the Hollywood Bowl after its creation has resigned as president of the managing association because of differences of viewpoint between her idealistic enthusiasm and the red-tape practicalism (or inaction may be a better name) of the municipal authorities.

JOHN DUDDY has been appointed to the First Presbyterian, Norristown, Pa., where he has the only 3-m organ in that city; Mr. Duddy began his work by a series of weekly kenten recitals.

ARTHUR DUNHAM, of the First Methodist, Chicago, recitalist, conductor, etc., has been made head of the organ department of Bush Conservatory, Chicago; he will use the 4-80 Skinner at Chicago Temple for lessons. Mr. Dunham was formerly organist at Sinai Temple, founder and conductor of the Philharmonic Orchestra, conductor of various choral societies, and twice soloist with the Chicago Symphony.

CLIFFORD HIGGIN, of Knox United Church, Calgary, has been appointed to St. Andrew's, Vancouver.

FRANZ KNEISEL, famous violinist, died of peritonitis March 26th in Roosevelt Hospital, New York, after an operation; funeral services were held in the Institute of Musical Art, New York, and in Boston, where interment was made in the family lot in Forest Hills.

WALTER LINDSAY, for eight years organist of Oak Lane Presbyterian, Philadelphia, has been appointed to the 3-m Odell in the First Presbyterian, Olney, Phila.

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 Berceuse ..... Schytte  
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ERNEST H. MEHAFFEY of the Estey staff gave an illustrated lecture March 6th for the local Guild chapter and repeated it for the Fredonia State Normal School. Mr. MehaFFEY dedicated the Baptist organ, Warren, Pa., and gave other recitals in Fredonia and Lockport, N. Y.

DR. RAYMOND MIXSELL presented Mr. Charles M. Courboin in an invitation recital on the 3-40 organ in his Pasadena residence, March 12th.

WILLIAM ROCHE of Halifax visited Boston, New York, and Philadelphia during March on business for the steamship and coal interests he now heads. Mr. Roche has long been one of the leading organists of Halifax, with boychoir work his specialty and theater playing a experience of the past—he played several months in one of the local theaters, for the sake of its broadening influences and the fun of trying something new.

COL. GEORGE A. SKINNER stationed at Camp Lewis, Washington, is slowly evolving plans for a residence organ to be built by himself for his future home in Tacoma when he completes his years of service in the army and retires to the ease of private life. Mrs. Skinner defines her husband's idea of a home as "an organ with something like a house around it to protect it." Col. Skinner will be remembered by readers of these pages for the constructive article he contributed some years ago.

DAVID STANLEY SMITH's Cathedral Prelude, a concerto, was presented under his baton in Yale University, with the Composer conducting and Mr. H. B. Jepson at the organ.

OWEN THOMAS has returned to his home in Hollywood after a year's travel in recreation and a search for renewed health.

UDA WALDROP, official organist of KPO and municipal organist of San Francisco, began a three-month vacation April 1st. Mr. Waldrop will spend part of his vacation in Europe.

MRS. BEKTHA B. WINGATE of Superior, Wis., abandons the organ and its charms in order to spend a prolonged vacation on a camping trip with her husband who has retired from business and will devote himself to the leisure of the camper's life.

#### AMONG RECITALISTS

ALLAN BACON: Feb. 26, Calif., Oroville, First Methodist.

SAMUEL A. BALDWIN: New York, N. Y. College of the City of New York, Sunday and Wednesday recitals, spring term.

LUCIEN E. BECKER: March 9, Oregon, Portland, Reed College Chapel, lecture organ recital.

MISS FRANCES ANNE COOK: March 30, Ill., Chicago, North Shore Baptist.

CHARLES HENRY DOERSAM: March 16, New York, Rutgers Presbyterian, inaugural.

DR. FREDERIC TRISTRAM EGENER: March 18, Canada, St. Catharines, Ontario, Welland Avenue United.

ARTHUR H. EGERTON: March 7, Canada, Winnipeg, St. Giles Church, auspices of Canadian College of Organists.

LYNNWOOD FARNAM: New York, Church of the Resurrection, Thursdays during Lent.

MRS. KATE ELIZABETH FOX: Feb. 26, Mass., Great Barrington, St. James.

HAROLD GLEASON: March 22, New York, Wanamaker Auditorium; April 8, Calif., Los Angeles, St. Paul's Cathedral; April 9, Calif., Pasadena, First Methodist; April 10, Calif., Riverside.

OTTO T. HIRSCHLER: March 19, Calif., Long Beach, Methodist.

ARTHUR B. JENNINGS: Penna., Sewickley, St. Stephens, Tuesday evenings during Lent.

HARRY B. JEPSON: Conn., New Haven, Woolsey Hall, Yale University, Sunday afternoons during Lent.

CASPAR F. KOCH: Feb. 21, Penna., Pittsburgh, Carnegie Hall.

ROLLO MAITLAND: April 20, Ill., Chicago, Kimball Hall, Illinois Council NAO.

EDWARD G. MEAD: March 7, Swasey Chapel.

ERNEST MITCHELL: New York, Grace Church, Friday afternoon lenten recitals.

MISS CATHARINE MORGAN: March 11, Penna., Norristown, Haws Ave. M. E.

CARL F. MUELLER: March 14, Wisc., Milwaukee, Grand Ave. Congregational.

MISS JESSIE HARRIETT NEWGEON: Feb. 28, Md., Frederick, Hood College.

NEWELL ROBINSON: March 6, Penna., Mt. Airy, Grace Church.

WILLIAM C. SCHWARTZ: Feb. 10, N. J., Atlantic City, St. Andrews-by-the-Sea.

EDWIN STANLEY SEDER: March 11, Ill., Oak Park, Euclid Ave. Church.

HENRY F. SEIBERT: March 3, Penna.,

Philadelphia, Crystal Ballroom, Benjamin Franklin Hotel, dedicatory recital; March 28, New York, Holy Trinity; Holy Week at Aeolian Hall, New York, United Lutheran Church; two return engagements at Lake Worth and Fort Lauderdale, Fla. and recital on a new organ at St. Petersburg, immediately after Easter.

ADOLPH STEUTERMAN: Feb. 28, Tenn., Memphis, Calvary Episcopal, March 21.

H. MATTHIAS TURTON: Canada, Montreal, Erskine Church, recitals, twilight recitals Mondays during February.

ABRAM RAY TYLER: Feb. 21, Mich., Detroit, Temple Beth-El.

HOMER P. WHITFORD: Feb. 23, N. H., Dartmouth College, Rollins Chapel.

DR. ALFRED E. WHITEHEAD: Canada, Montreal, Christ Church Cathedral, series of three, Feb. 27, March 6, and March 13.

H. L. YERRINGTON: March 3, Conn., Plainfield, First Congregational.

#### MUSICALS

BUSH CONSERVATORY ORCHESTRA AND CHORUS gave a presentation of Rossini's *Stabat Mater*, March 22, at Orchestra Hall, Chicago.

ELGAR'S "DREAM OF GERONTIUS" in oratorio form was given by the Los Angeles Oratorio Society, Feb. 28, at Philharmonic Auditorium. John Smallman conducted.

LYNNWOOD FARNAM and his choir presented a musical service Good Friday evening at the church of the Holy Communion, New York.

MRS. KATE ELIZABETH FOX directed a presentation of Gounod's "Gallia" March 21, and Stainer's "Crucifixion" March 28, at the First Presbyterian Church, Watertown, N. Y.

ERNEST C. S. GRAHAM presided at the organ of the Church of St. John the Evangelist, New York, March 28, when the choir, assisted by an orchestra from the New York Philharmonic Society, held their second Hadley service of the season. Mr. Hadley conducted.

PHILIP JAMES conducted the second concert of the season of the Montclair Orchestra in the High School Auditorium, Montclair, N. J. Feb. 26.

WILLIAM C. SCHWARTZ and his Chelsea Hotel Orchestra presented an interesting program of the hotel in Atlantic City.

S. WESLEY SEARS conducted a presentation of Dvorak's "Stabat Mater", given by the combined choirs of St. Thomas's Church and St. James's Church. The combined choirs numbered 92 voices, and Mr. T. Tertius Noble was at the organ.

SOUTHWARK CATHEDRAL Choir gave Bach's "St. Matthew Passion" March 20, and was assisted by the London Symphony Orchestra.

JOSEPH STEVENS, the Belgian organ builder, favors us with a program of the Parochiale kerk van St. Martinus, Duffel, for the opening of the new Stevens organ on Nov. 4th, by organists Peeters and Paepen, playing among other things, Beethoven's *Minuet Gothique*, Callart's *Allegretto*, Skella's *Concertstudies* No. 12 and 13, two Bach, two Widor, Vierne, Franck, and Handel. The instrument is a two-manual with a Tierce, Nazard, and Septieme on the Swell.

HENRY WILLIS & SONS of London have inaugurated *The Rotunda*, "a journal of artistic organ building and musical progress," the first issue dated September and priced two shillings, with subsequent issues promised at the rate of two a year for the present. It is worth the price and very interesting, even if it manifestly must be strictly a "house organ" for its publishers. It is most creditably replete with solid organ matters.

BACH engraved some of his own works on copper plates in order to be able to print copies, according to Peters Edition bulletin, and these plates, though they would be priceless now, were sold for the value of their metal alone. Peters Edition was founded a century and a quarter ago.

MR. ALBERT HAY MALOTTE

Who gets into the trans-Atlantic cables because Famous Players-Lasky want to retain him in their new Regent Street theater in London because, they claim, no British organist is available who can handle their up-to-date theater organ according to photoplaying standards set in America. The Ministry of Labor extended the usual eight-day license to eight weeks, during which time a British organist must be trained for the job. British musicians do not like the idea at all. Well now, shall we Americans adopt the same antagonistic idea and treat accordingly the many eminent British organists who are now in America holding all sorts of jobs from the

insignificant to the high places? No, let's not retaliate. But let us stop our silly worship also. Get the idea!

#### BETHLEHEM

THE BACH FESTIVAL will be held May 14th and 15th under the famous baton of Dr. J. Fred Wolle, with the following Bach program scheduled:

"B minor Mass"  
"Christians Praise Ye"  
"O Praise the Lord"  
"Jesus Now Will We Praise"  
"Christ Lay in Death"  
"God So Loved the World"  
"Whoso Doth Offer Thanks"  
"O Christ My All"  
"Sing Ye to the Lord"

The Mass will be given Saturday, as usual; the next three cantatas comprise the 4 p.m. Friday program; the 8 p.m. Friday program consists of the other three cantatas and the motet.

#### BIRMINGHAM

H. AUGUSTINE SMITH directed the music of the International Sunday School Convention April 12th to 18th, with a choir of 200, a pageant choir of 100, a highschool chorus of 1,000, a rainbow chorus of 500 junior girls, a highschool orchestra of 100, and supplementary accompanimental instruments—trumpet, piano, etc. The following program was used:

"Psalm 150"—Frank  
"Glorious Forever"—Rachmaninoff  
"Love Invisible"—Matthews  
"Here Yet Awhile"—Bach  
"Lift Up Your Heads"—Hopkins  
"Golden Glowing Morning"—LeJeune  
"Lovely Appear"—Gounod  
"Silent Sea"—Neidlinger  
"Lamp in the West"—Parker  
"Sing Unto God"—Stoughton  
"Land of Hope"—Elgar  
"How Lovely"—Mendelssohn  
"Lord Is My Light"—Parker

#### PHILADELPHIA

SESQUICENTENNIAL plans have divided themselves musically into various sub-committees, among them the organ, though definite plans are not yet announced, other than that there are to be noon-hour recitals daily on the great Austin, by recitalists selected from all the States, foreign organists are also to be included.

The Philadelphia Orchestra under Mr. Leopold Stokowski, once an organist, has been retained for concerts Tuesdays and Saturdays, guest conductors are being invited for four-concert periods.

Prizes are offered—\$3,000. for an opera, \$2,000. for a symphony, ditto for choral work, ditto for ballet or pageant, and \$500. for choral suite. The \$500. prizes for musicians, including organists, are announced on other pages.

A Spring Festival with 1000 singers is planned for June 23rd and 24th. A chorus of 5,000 singers is being organized with singers from every State. Choral Concerts are planned as weekly features; twelve by Philadelphia organizations and twelve by visiting. Conductors whose organizations are already scheduled are: Nicola A. Montani, Henry Gordon Thumder, N. Lindsay Norden, Hollis Dann, Bruce Carey, George L. Lindsay, and H. Alexander Matthews.

#### BUILDERS

AUSTIN'S new 4-72 in the University of Kansas, Lawrence, Kan., was dedicated early in April by Mr. Charles M. Courboin; the organ is now in Fraser Hall pending the erection of the new Auditorium to seat 5000. The Kansas Guild had the privilege of representation in the enjoyment of this instrument through the courtesy of Mr. Charles S. Skilton, F.A.G.O., who heads the University's organ and theory departments.

ESTEY has the distinction of writing the most unusual contract in recent time; it covers a 2-m Estey Organ for a motion picture theater in Durban, South Africa. This makes the fourth Estey Organ for South Africa: the other three are church organs.

THE SKINNER ORGAN in the Church of St. Paul, New York, was dedicated under notable auspices, with the participation of Mr. Richard Kays Biges, Rev. W. J. Finn, Mr. T. Tertius Noble, Mr. Channing Lefebvre, and Mr. J. C. Unsworth.

WELTE-MIGNON has the distinction of placing an organ in the beautiful Ben. Franklin Hotel, Philadelphia; it is a 3-m and Mr. Henry F. Seibert gave a recital there March 3rd, broadcast by WLLT. Another hotel Welte-Mignon will be ready for use June 1st in the new St. Charles, Atlantic City. In the Ben. Franklin the Welte reproducing feature is used in daily concerts.



May 1926, Vol. 9, No. 5

# The American Organist

T. SCOTT BUHRMAN, F.A.G.O.

Editor

LATHAM TRUE, Mus. Doc.

Associate Editor

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MR. S. E. GRUENSTEIN

Of triple distinction: He is our competitor; he founded the first journal in America to achieve success devoted strictly to the world of the organ; he has completed thirty-five years of continuous service as organist of the First Presbyterian Church of Lake Forest, Chicago, Illinois. His contribution to the present prosperity and distinction of the American organ builder is immeasurable.

# The AMERICAN ORGANIST

Vol. 9

MAY 1926

No. 5

## Editorial Reflections

Well, Well, Well!



POSITION has been found an effective antidote for competition; it is being found temporarily effective today. The natural desire is to kill competition, honestly if possible. Hence the Sherman law and innumerable others. Ordinary murder has proved however so inethical as to be taboo by many who threaten to become moral as time goes on; anyway murder is dangerous, though delightful, and most of us are cowards enough to be afraid of danger—even more afraid of danger than of competition.

Importing an Italian organ to America is nonsense from the viewpoint of securing organ values dollar for dollar, for there is not a builder anywhere in the world today who can beat the American builder's skill either in mechanism or in tone—even though the pious and saintly continue to proclaim their righteousness by accepting, with commendable condescension, the superiority of foreign tone, a superiority our American inferiority complex insists must be dutifully acknowledged. But it's nonsense and in our saner moments we all know it is nonsense.

Yet it is not nonsense for the Messrs. Yon and the Catholic Church of St. Vincent Ferrer to want their native Italy, the fountain head of their gigantic Church of Rome, to have the opportunity of placing a great five-manual organ in America. Both the Church of Rome and the government of Italy have conferred their highest honors upon one of the Yon brothers—and I've not yet met the American who wouldn't do the very same thing for America if he had the chance; nor have I met the American builder who would refuse on ethical principles to send the biggest organ or the smallest across the Atlantic to any country that would buy it. Only the little frogs in our great puddle will venture to be shocked over this wonderful event in organ history; it is an event just as truly as the acquisition of a Rembrandt or a ZR-Los Angeles. The really big men among us will welcome the product just as honestly as the big recitalists among our native Americans have welcomed the Bonnets and Dupres and Hollinses.

What has made the native American recitalists superior to the foreign? Knowledge is power. These great men of England and Europe have given us the intimate knowledge of the greatest organ playing the old world can produce—our native time-savers have promptly, with typical American initiative, gone into it heart and soul and beaten the foreigner

on every count but improvisation. In composition also England and France have contributed their utmost to America and been so engrossed with their mirrors that they know only England and France while Americans know England, France, and America—and I challenge any to show current British or French organ compositions to match the new field Americans are developing in Barnes, Clokey, Jepson, Stoughton, et al. It is strange how un-American many of us can be. It is our own fault the Britishers among us know no American literature and hate it all, much preferring their own British; for we ourselves have exalted these British church organists to positions miles higher than we have been willing to give to any native Americans. Two of the worst offenders among the British organists resident in America have been the recipients of signal honors from the American organ profession itself. Apparently we love competition to the point of folly. Those of us who cry when a five-manual is imported should dry our tears or be laughed to scorn.

My subject comes close home too; I know what competition is. Has not Mr. Gruenstein built up the finest journal in all the realm of specific music trades? and doesn't he deserve all the honors the organ world can show him? The automobile sputtered along at a slow pace with competition and envy ruining as they always do, until the industry learned that competition is the keenest critic and therefore the best friend any business can have; when they stumbled across that notion they pooled their patents and began to build cars of such perfection that the automobile today is as common as suits and cloaks.

I want to see the day when we in America will abandon poison; it doesn't work. And any reader who thinks our industry is not using liberal doses of poison has

never talked with builders and recitalists. We can't beat a competitor by pouring poisonous ideas into the ears of a prospect, even if we can win a contract on it. I don't believe the organ industry is any different from the others. Other salesmen try to damn their competitor's product by words whenever they can, and we can hardly blame the organ salesman for adopting a policy in common practise everywhere. Yet there is hopeful improvement and some of our leading industries have almost won the fight and converted their salesmen to the job of selling their own product instead of burying their competitor's — grave-diggers aren't a pleasant crew anyway.

What'll we do with competition? I propose that we welcome it royally and with no sham. If I and my associates know the best Mr. Gruenstein and every other music journal publisher can do, we certainly will make a better magazine of our own. But if we were to be so jealous of the truly enviable success of Mr. Gruenstein that we couldn't read his journal with pleasure every month, we would be a big fizzle unworthy of the position chance (or the devil) has given us.

The world is big enough for every good magazine, for every good builder, for every good recitalist. He will excel who knows best what his competitors are doing, and who fathers the least derogatory thoughts about the other fellow. No recitalist can hear with no prejudice the playing of any other recitalist without being himself a better recitalist; no builder can study the work of other builders without being thereby himself a better builder. I hope Mr. Henry Willis sends a five-manual across the Atlantic—and that every American builder does likewise and then some.





# Italian Masterpiece Brought to America

The Greatest Product of the Italian Builders Purchased by an  
American Church and Ready for Inspection—Something  
New in Console Design Fully Explained

## Italian History and Viewpoint

By *CONTRIB.*



IN THE Sixteenth and Seventeenth Centuries Italy and Germany contended for musical supremacy. In Italy they created that phonic part which is strictly liturgical and belongs to the church, and which maintains the name of Ripieno Italiano; in Germany, they devoted themselves to the concert registers.

In the Nineteenth Century France gained supremacy in organ construction; but their monumental instruments, though they still maintain a place in the first rank on account of their magnificent tonal qualities, represent a system of construction which has long been surpassed.

It is the manufacturers in the United States who to-day can boast of having reached an enviable degree of perfection in the application of the electro-pneumatic action which found most unrelenting adversaries in the Latin countries, even among the most celebrated organ builders.

In Italy, the tradition of organ building has been preserved by Cav. Carlo Vegezzi Bossi who, in the opinion of Italian organists, is considered their most eminent living manufacturer.

In fact, few men can during their years of activity mark a more successful career: no manufacturer can boast of having had more illustrious clients: Sovereigns, Pontiffs, Cardinals, and Bishops, national and foreign music academies have entrusted their work to him and covered him with honors.

In 1885 King Humbert I. entrusted him with the construction of the organ for the Royal Chapel of St. Sindone. Queen Margherita had Mr. Vegezzi Bossi build

an organ for her private music salon, and then ordered from him the organs for the Pantheon and the Church of San Camillo in Rome.

Having been appointed purveyor for Royal Families, he executed work for all the churches of the Italian Royal Palaces, for the King of Spain, for the King of Belgium, and for the King of Portugal. Pope Leo XIII. entrusted Mr. Bossi with furnishing the organs of St. Peter's Cathedral at the Vatican; Pope Pius X. ordered from him the organs for St. Mark's Cathedral in Venice at the time when Don Lorenzo Perosi directed the choir of the Cathedral. Pope Benedict XIV. appointed him purveyor to the Apostolical Palaces: Cardinals and Bishops of Rome have so frequently and continuously entrusted him with work, that Mr. Vegezzi Bossi has placed fifty organs in Rome alone.

The only daughter of Mr. Bossi married Mr. Celestino Balbiani, and the celebrated organ builder turned over his firm to his son-in-law, and now rests on his laurels, though continuing the precious contribution of his wide experience.

Mr. Celestino Balbiani has founded the largest Italian organ firm, uniting the traditions of his father-in-law's factory with those of his own father's shop; as far back as 1848 his father Natale Balbiani proved himself an artist of such ability that the Scala Theater entrusted him with the construction of its organ.

In 1923 Mr. Balbiani suggested to Mr. Arturo Toscanini that electric action be applied to the organ of the Scala Theater, because he perceived the great advantage that would be derived from having the organist seated with the orchestra in the immediate vicinity of the director; this innovation was a success not only on account of the mobility of the console but especially because the application of the new system permitted the console to be taken out of the way entirely.

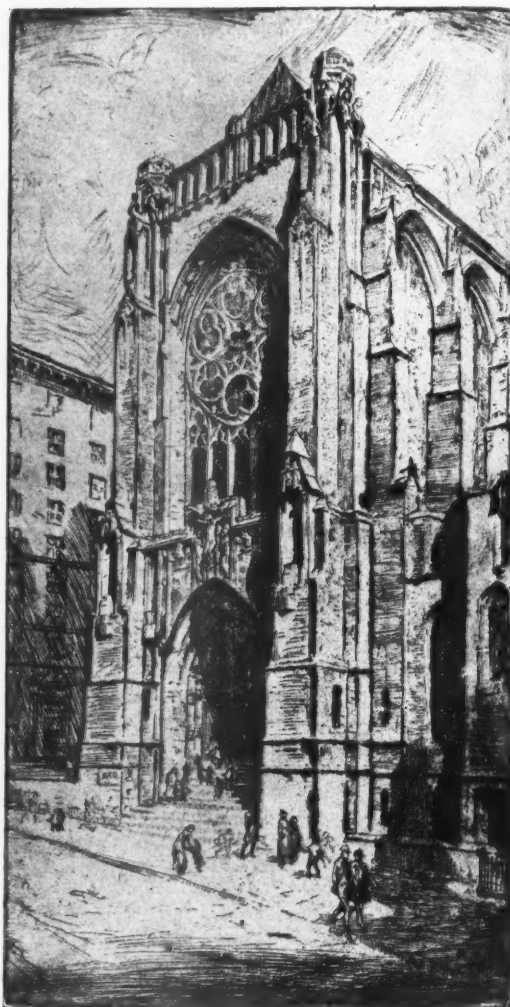
In the summer of 1924 the Church of St. Vincent Ferrer of New York City decided to place a large organ in their beautiful new building, entrusting the organ to an Italian firm. For this purpose they appointed the brothers Constantino and Pietro Yon to compare the most important instruments recently constructed in Italian factories.

Mr. Pietro Yon, who during his concert tour through Italy in 1924 had an opportunity of examining various organs by Balbiani, was convinced of the tonal qualities, the workmanship, the dependable system of electric action, and of the efficiency of the new Balbiani inventions used in the latest models.

Much of the interest which the organ of the Church of St. Vincent Ferrer presents lies in the fact that electricity is used for direct transmission from key to pipe without the intermediate action of the pneumatic; that system is due to the studies of Luigi Balbiani. The electric organ of the Cathedral of Pisa built by Mr. Luigi Balbiani before he was twenty years old, the great organs of the Cathedral of St. Ambrogio in Milan, and of the Cathedral of Vicenza, define a continuous gain in prestige for Balbiani.

Thus St. Vincent Ferrer's Church in New York City brings to America a representative example of the very best Italy—and perhaps it is safe to say the whole European continent—can produce. It is the first Italian organ to come to America. I wonder how many American organs have gone to Italy? Mr. Balbiani visited America more than a year ago and is perhaps well acquainted with what American builders are achieving.

A visit to St. Vincent's reveals an unusually attractive building. The decorative scheme in the unusually beautiful Church is in good taste and artistic. A grand prospective of bright organ pipes spreads over the main entrance in the shape of an amphitheater and rises and falls following Gothic curves to match the outlines of the large rose window, chief source of light for the middle nave. There is nothing of a heavy pattern to contrast with the prevailing style of architecture—two large clusters at either side and one in the center break the



ST. VINCENT FERRER'S CHURCH

The beautiful Catholic edifice that houses the first five-manual organ brought to America; it is a comparatively modern New York church building in which Mr. Constantino Yon will play the new Balbiani organ.

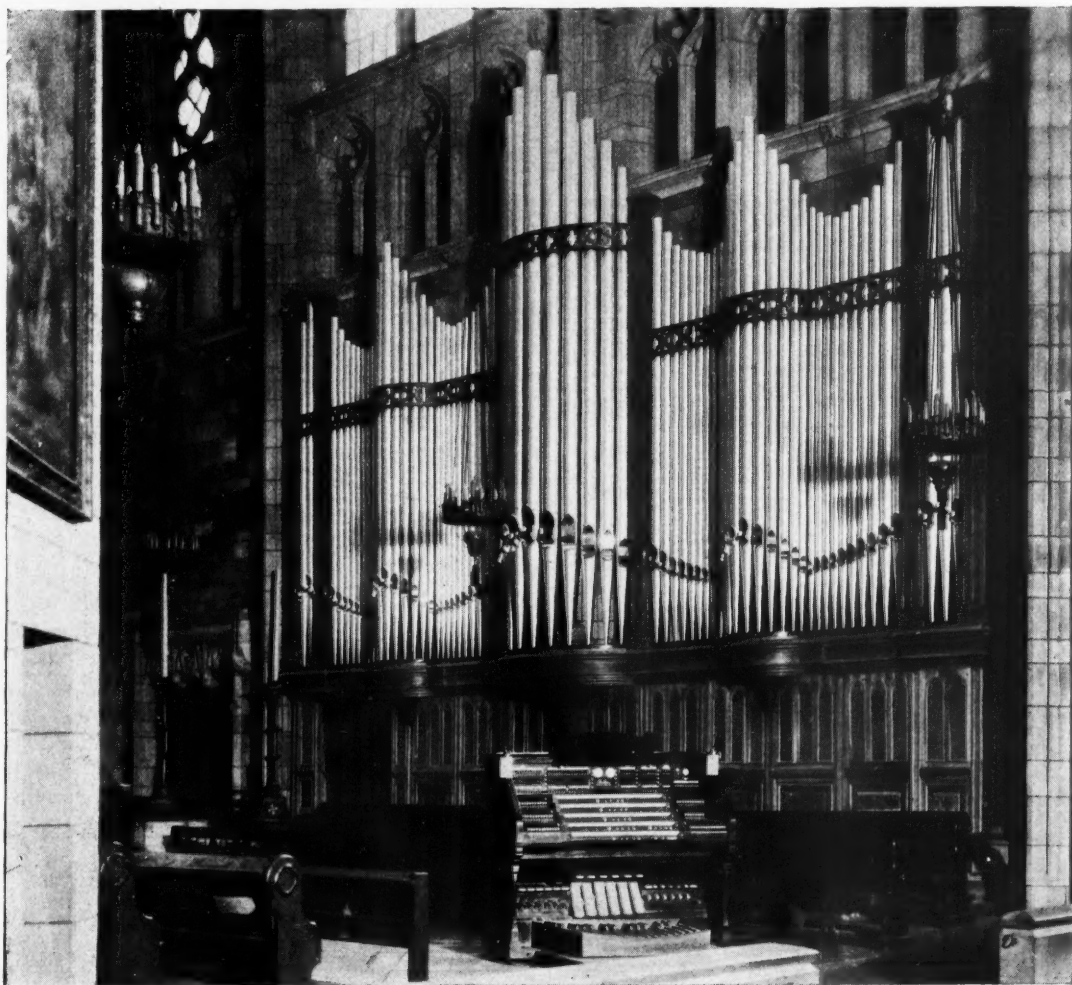
monotony of long rows of pipes and provide an effective relief.

In the center is a two-manual console for choir accompaniment at special functions. To the right of the main altar another organ rises over a richly carved Gothic base. I thought at once this space was intended for Choirstalls to be built in ultimately. Where formerly one did see two stone arches are now clusters of shining pipes: one grand central column rises to the gallery or triforium above, while the outline of smaller pipe-rows form two minor motives which blend splendidly amid the pillars of the edifice.

Near the altar a passageway leads into the side chapel. I went through it and there found another prospective similar to the other. I began to realize this organ must

what German appearance, giving orders to the helpers about.

Mr. Balbiani fully realizes the importance of his first great organ in America and it is a pleasure to be able to record



IN THE CHANCEL, ST. VINCENT'S, NEW YORK CITY

be of real importance even in our City. I confess to ordinary lay intelligence in organ matters, but an instrument that covers 130 feet front is not an every-day affair. I gave inquisitive looks inside, amid pipes, tubes, wires, air ducts and what-not, urged on by genuine curiosity such as would prompt any one facing a piece of machinery of such proportions. I wanted to see how finely each item was fashioned, how well it fitted into a whole in such a small space. I came upon Cav. Balbiani, a nervous, tall youth of some-

a few of his remarks. For the American organ he holds a high esteem, and I begin quoting him on that subject:

"I have had occasion to see and hear several American organs and must tell you frankly that this country is in the vanguard of the organ business, I dare say of the World. Mechanically perfect and phonically excellent, they must satisfy any and every performer. Naturally they have a characteristic all their own, which differs much with our Italian church organs for instance.



"As we have music for the church and music for theater, thus we also have two types of organs, the orchestral and the classic, rich in Ripieni.

"The latter precisely lends that severe imprint, solemn and mystic character proper to the instrument dedicated to the service of God. Here in America the distinction does not prevail, you hear an organ of happy medium timbre in church and in the theater as well. Perhaps this argument might influence serial production with the large builders. While on the one hand they can turn out a large number of instruments in a comparatively short time, the standardization of all parts is bound to be reflected in the phonic qualities and make them all uniform.

"Whether my type of church organ will be appreciated here is a question I cannot undertake to answer. However all things beautiful please readily, and I firmly believe the Italian Ripieno will be appreciated hugely by the progressive class; also, I venture to predict that 'ere long the builders in this Country will incorporate this ecclesiastical voice par excellence in their church organs and I shall feel pleased to have contributed to that end.'"

Among the special features that are of interest we mention the following:

**DIASOPHON:** which permits the tuning of tubular bells, etc., just as the pipe-work is tuned.

**ELECTROPNEUPHON:** a keyboard which permits playing the tower bells from the organ, with an intensity equal to direct hand playing.

**BLOWER:** made of special airplane-wood, for durability and unusual silence of operation, so that it can be located directly with the small organ.

**TRANSPOSER:** operates on all manuals and pedals by simply pressing a button; has a range of several semi-tones up and down.

**SUITABLE-BASS:** used in large organs, and automatic in control so that when the device is in use, the Pedal registration follows suitably for whatever manual the hands happen to play upon.

## A New Registration

Some Comments and Reflections on Importing Organs and a Full Description of the New System of Console Design and Registration

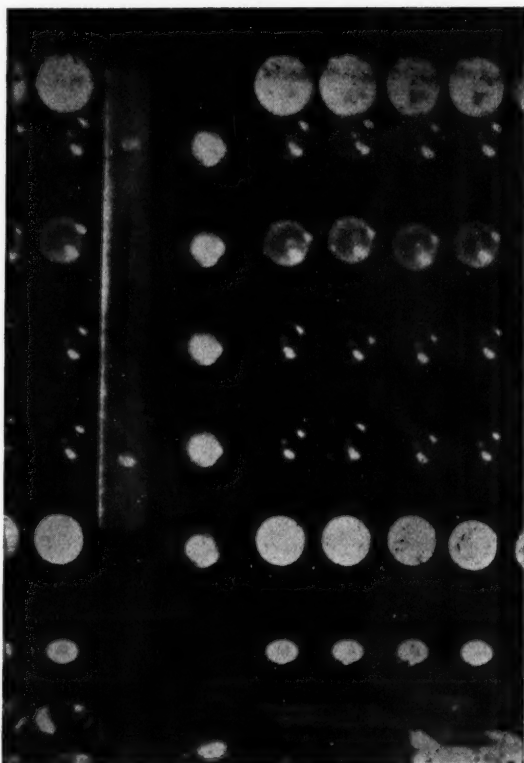
By T. SCOTT BUHRMAN



THE ARRIVAL of a five-manual organ from abroad may be looked upon in two ways. Some of us may resent the loss of the contract to a foreign builder; I believe the wiser members of the profession and industry in America will welcome it royally. Certainly we may expect that this organ is the very best the Balbiani factory can produce; here then is a glorious opportunity for Americans to intimately inspect every detail of the best Italy has to offer the world. That ought to contribute something to the science and art of organ building in our own country where already that art and science have progressed beyond all competitors. Of course there is always the consolation that if the American industry loses this contract to Italy, American builders have long lived in glass houses and it is unbecoming to throw stones; we can count a vastly greater number of American organs out of America than foreign organs within our borders.

First we discover an entirely new method of registration. In one way, stops as we correctly know them are done away entirely; in another way, pistons are similarly abolished; yet in a third sense, both stops and pistons are present in a form that I fear threatens to be more efficient than anything achieved even in America. I want readers of THE AMERICAN ORGANIST to understand this ingenious console thoroughly, whether they live in Manhattan and can examine it, or in Ketchikan, Alaska, and have no opportunity of coming to New York to inspect it. We therefore present in addition to our usual technical photo of the full console, an enlarged section showing the detail of the controlling mechanisms immediately above the left end of the top manual.





A CONSOLE DETAIL

Showing the new registrational system; in lower right corner is shown the bottom C, C-s, and D of the top manual.

This detail gives the index to the entire console, in spite of appearances. First, please note that the top row of buttons are nothing more than disks upon which the usual nomenclature of the registers is engraved; these disks are larger in diameter than any of the other appurtenances. They rest flat upon the board, as do also the smallest disks, those of the seventh row down, just immediately above the top manual; these smallest disks are also merely immovable identification tabs, though instead of bearing the name and pitch of the register, they bear its number, just as the printed specification does. Now between the top row of large disks bearing names, and the bottom row of small disks bearing numbers, are five complete rows of keys somewhat like the keys of an adding machine; these keys have no engraving of any kind—which I consider unfortunate, as it would be easy to engrave on each the abbreviation necessary to identify the register it controls; as it is, the eye must travel up to

the top row of disks in order to tell what any of these intermediate “adding-machine buttons” control. The buttons in these five intermediate rows stand up away from the board about half an inch, or more; and instead of pushing straight down and into the console, they merely rock up (for the off position) and down (for the on position) like the stop-tongues of the usual unit organ. Our detailed photo shows the little groove in which these stop-buttons move.

Now with the console in normal position, we may move any of these buttons at will, and not be able to play a single note. These buttons, five rows of them, are dependent upon the pistons for their effectiveness. There are five rows of buttons; and there are five pistons. The bottom row is white, the next red, green, yellow, and the top blue; this accounts for the apparent difference in size between the fourth and fifth rows of buttons, as the white photographs much better than the red. The five pistons for each manual division, and the five so-called general pistons, are similarly colored.

To play on the Choir, we push the first piston, which is white, and then tilt down whatever white stop-buttons among the Choir stops we want to use. We can play forever by using only this first piston under the left of the Choir and tilting the little buttons in the fifth or white row. If we tilt a red or a blue or a green button while the white piston is in operation, nothing whatever happens. Suppose we tilt the Clarinet white button, and press the white piston; we have Clarinet music; now while playing, suppose we tilt the red buttons for the Flute and Salicional: nothing happens, for we continue to play Clarinet music controlled by the white pistons. But now without moving any other buttons, suppose we press the red piston; this immediately releases the white piston, kills the effect of all the white buttons, and brings on whatever red buttons are tilted—namely, Flute and Salicional, in this example.

Thus it will be seen, the player has five possible systems of registration, upon any one of which he can play, making all the changes desirable while playing; yet at the same time he has the opportunity to set

an entirely different registration on the red buttons, another registration on the blue, another on the green, another on the yellow; all these registrations may be prepared at leisure, and not a one of them will become effective until the piston of their color is pressed. Then the buttons of all other colors are silenced, and the color pressed is the one that will be playing.

We may use these in combination, by pressing two, three, or four pistons simultaneously; and if we want to kill all registration entirely on a manual, we give the piston a sharp thrust, and it cancels all other pistons, and itself bounds back to the off position by reason of the sharp thrust we have given it.

Under the Great manual to the right is a set of five pistons controlling the Pedal. As pedal studs to the right of the crescendos are: Cancel, five General Pistons, Full Organ. The Full Organ operates as usual, and, as usual, is misnamed *Sforzando*—though I've never yet heard an organist able to use it as a *Sforzando* when playing, for example, *pianissimo*, or *mezzo-piano*, or *piano*, or *mezzo-forte*. The five General Pistons are identified by colored disks just above them, and control the entire organ; immediately to their left, already named, is the Cancel: these five General Pistons control the full organ and take precedence over the individual manual pistons, so that if a red piston on the Choir and a blue on the Great and a white on the Swell be pushed and in operation, when we push the yellow General Pistons, all these individual manual pistons become inoperative and whatever little yellow buttons happen to be tilted down in any section of the organ, will play while all others are silent. Any combination of the five General Pistons can also be operated simultaneously, just as with the individual manual pistons. The Cancel kills the effectiveness of the General pistons and restores the operation to the individual manual sets.

The photograph is slightly confusing in the appearance of the controls on the right and left slanting jambs; which is our reason for showing an enlarged view of the upright section. In spite of appearance, the system of large name-disks,

five movable button rows, and small number-disks, holds good throughout the console.

The Couplers are all located on the upright board over the top manual, and to right and left extensions. The slanting left jamb carries, from top to bottom, the Swell, Great, and Choir controls; the right carries the Swell-Echo, Great-Echo, and Pedal. The two center indicators are for the String Crescendo and Register Crescendo; the smaller one at the right end indicates the wind; on either side of it are buttons controlling the motors for the two blowers.

Beside each group of stop controls is a set of light indicators, which tell the player which piston happens to be in operation in each division; these indicators are located immediately on the right and left of the manuals, and on the right edge of the two left coupler sections, and on the left edge of the three right groups. Under the wind indicator are ten disks bearing the names of the various reed registers in the organ, with individual stop-buttons immediately under them; these buttons when tilted down, automatically cut off the reeds from the entire instrument—a very useful device when changeable weather puts the reeds out of tune the next day after the tuner's visit.

Under the right Choir manual are three pistons. The first from the left is a Cancel to kill the effect of the other two; the second controls the Suitable Bass; the third automatically registers a *pianissimo* Pedal.

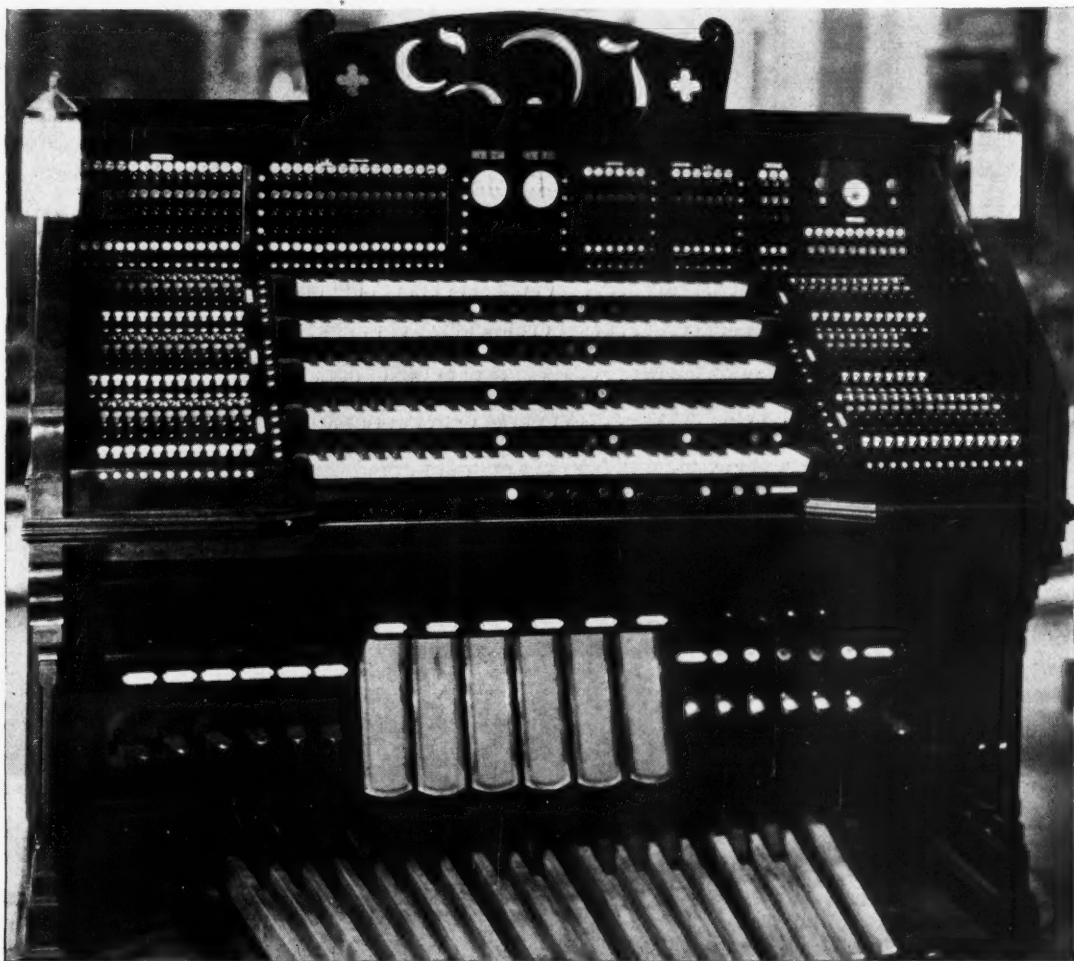
The Crescendos from left to right: Echo-Swell, Echo-Great, Swell, Choir-Great, String, Register. The pedal hitch-downs at the left are, left to right: all manuals coupled to Pedal, all manuals coupled to Great, all couplers on, all Flutes on, all Reeds on, all Ripieni on.

The Automatic Transposer is effective only on the two-manual console in the rear gallery; the range is from G to F-sharp, an entire octave. Thus a piece written in C can be played down in G or up in F-sharp. The device is controlled by a large handle which pulls out and in.

The Suitable Bass is operated by pressing the Suitable Bass piston; thereafter nothing is to be done, but merely by trans-

ferring the hands from one manual to another, without any thought of the Pedal Organ, the mere touch of a key on any manual brings into effect the suitable Pedal registration for that manual. If

graved with abbreviations for identification, and the disks raised to the level of the top of the buttons so that they can be more easily seen; Mr. Yon is having added a cancel button for each row so that one



THE BALBIANI CONSOLE IN ST. VINCENT FERRER'S, NEW YORK

we do thumbing and play on three manuals simultaneously, whichever manual we happen to touch last, by even so little as a hundredth of a second, controls the Pedal registration.

There are 115 stops and couplers in the organ, to be controlled each independently by five different systems of registration; which makes 575 stop-buttons plus 230 name- and number-disks, a grand total of 870 buttons, disks, and indicators distributed over the stop-jambs and coupler-board. These buttons should be en-

touch will push up all the buttons in that row that have been tilted downwards.

The action is electric right up to the wind-chests, but if I am not mistaken, the magnet there operates a small pneumatic valve which in turn operates a larger pneumatic valve bearing directly upon the job of opening the pallet. The console is exceptionally compact; its depth is but half what the average five-manual console is. If the jambs and coupler-board were arranged in elliptical fashion instead of being flat, it would vastly improve the con-



sole both from visibility and ease of manipulation. The key-boards are all horizontal, with no tilting after the improved American fashion, yet the fifth manual is within as easy reach as the third tonality of this organ. They want it to be a church organ, a Catholic Church organ, and not another thing in the world. The mixtures—twenty ranks of Ripieni, as the builder calls them—are one of the



THE CHANCEL AND GALLERY CASES AND THE TWO CONSOLES

used to be on some of the organs of twenty years ago. The Pedal Organ strangely stops at thirty notes; Mr. Balbiani will be building them thirty-two within the next five years, if not earlier, we dare not depart from the thirty-two note compass.

At the present writing I have had no opportunity to hear any of the organ, though I have examined the action, pipes, chests, console, in quite a little detail. The technical head of the factory came to America to personally install the organ—a task to which he has devoted several months. Mr. Balbiani, and also Mr. Yon who is a worthy enthusiast for the purest of Catholic church music, are placing great emphasis upon the ecclesiastical

features. Mr. Constantino Yon is organist of the church, but his brother, Mr. Pietro A. Yon, the internationally famous concert organist, is author of the list of stops and responsible for many of the details of the specification. Mr. Pietro A. Yon is making no secret of his delight in seeing in America a worthy example of the art of organ building as it flourishes to best advantage in his native Italy. The great Church of Rome honored him with the post of Honorary Organist at the Vatican—an honor never before bestowed upon anybody; and the government of Italy honored him with the rank of Cavaliere of the Crown of Italy; is it any wonder he is zealous for America's recog-



dition of his native land? I write no eulogy of Mr. Yon as a salesman of Italian organs in America, for he well knows the consequences of his own course; but in justice to a great musician, a man of in-

builders higher than those of any other, while not binding himself to the achievements of either England or Italy (his native land) in matters of tone.

I believe this fine example of the Italian



THE GALLERY CASE-WORK

The many beautiful photographs are by the GRACE SALON OF ART, New York

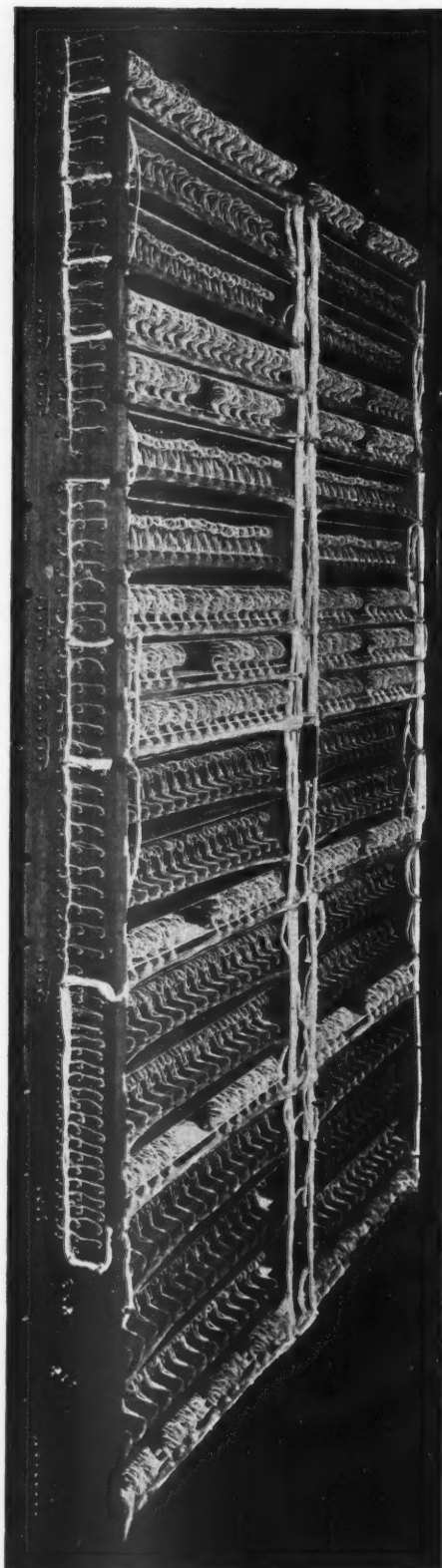
disputable accomplishments, of most salutary influences on the art of organ playing in our own Country, I must say that he is more patriotically American than a great many native born citizens show themselves to be, and that he holds the achievements of the American organ

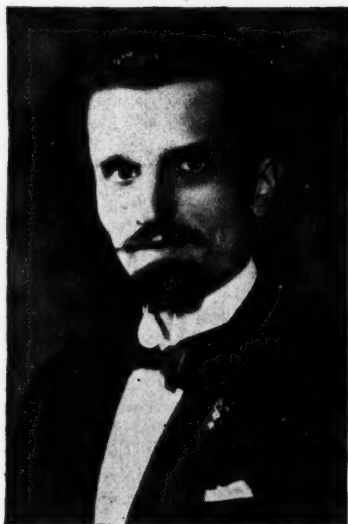
art of organ building deserves a hearty welcome in America. I hope the reverend fathers of the Church will be able to give those seriously interested, free access to a study of the instrument in the seclusion of the evening hours when the edifice is closed. I also hope that the products of

the American factories will continue to go, as they always have, into all corners of the globe. The world is large; there is room for all. And he who knows exactly what his competitor can do, is safer than he who knows not. Here's an opportunity to know.

Finally, as to the registrational system. What does the reader think of it? I do not yet know what I myself think of it, though I have a few reflections that threaten every minute to form themselves into an opinion. It is a great advantage to be able to set your registration with no trouble whatever, for five different varieties, while not in any way disturbing four of them. We have here the maximum of pliability. Is the system worth adopting in place of our present method? I should want to play this organ for six months before giving an answer to that. But if some heartless law were to chop my head off this instant unless I jumped at a conclusion immediately, my conclusion now from a mere examination of the system would be that it is an improvement over our present method. I should like, however, to borrow the new Estey luminous stop-touches, engrave abbreviations on them, abandon the number-disks and name-disks, and place the whole on an elliptical instead of a flat surface. Perhaps I might ask for eight instead of five rows and pistons—eliminating the name- and number-disks would already allow for two more. Of course, it could not be applied to an organ of two hundred stops with the necessary couplers; at least I do not see how it could. Yet we players are versatile beings and it would not injure our ability any to be versatile on two or more console types.

The "brain of the organ", as Mr. Balbiani calls it, is shown to the right. Through this electric Central all wires from the console transmit their impulses, and what began as a miniature electric spark is caught and translated in terms of organ tone. The illustration shows the electric relay system for the entire organ, and is rather convincing proof that Mr. Balbiani has entered the modern field in earnest.





MR. LUIGI BALBIANI  
Who built the organ

NEW YORK, N. Y.

ST. VINCENT FERRER'S CHURCH

Builder: NATALE BALBIANI & Co.

Lists of stops by MR. PIETRO A. YON

Scales and Pressures by

MR. NATALE BALBIANI

Finished by MR. LUIGI BALBIANI

Completed April 1926

Organist of the church,

MR. CONSTANTINO YON

Five-manual Console in Chancel

Two-manual Console in Gallery

#### CONTENT

	V.	R.	S.	B.	P.
Pedal:	13.	13.	14.	1.	402.
Great:	13.	20.	13.	—	1220.
Swell:	11.	19.	11.	—	1387.
Choir:	11.	13.	11.	—	793.
G.-Gr.:	8.	14.	8.	—	1022.
G.-Sw.:	8.	8.	10.	—	584.
Tutti:	64.	87.	67.	1.	5408.

#### EXPLANATION

VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

RANKS: Sets of pipes, irrespective of how controlled.

STOPS: Console mechanisms controlling Voices, Borrows, extensions, duplexings, etc.; includes Percussion but not Traps.

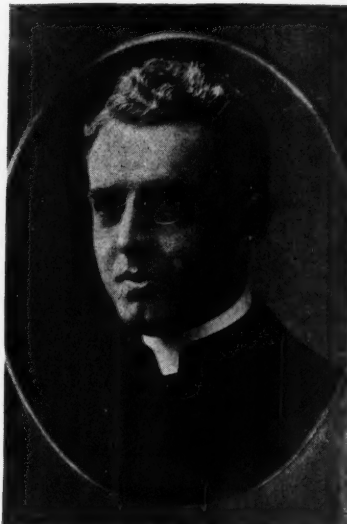
BORROWS: Duplexings, extensions, unifications, etc., where full and independent ranks of pipes are not present.

PIPES: Pipe-work only, Percussion not included.

#### ABBREVIATIONS

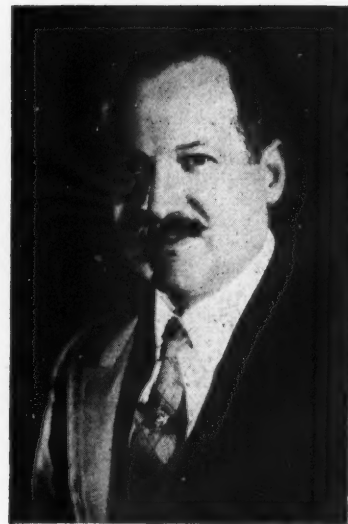
P—Pedal	cc—Crescendo chamber
G—Great	m—metal
S—Swell	r—reed
C—Choir	5r—5-rank
L—Gal. Gt.	w—wood
E—Gal. Sw.	"—wind pressure

CHANCEL PEDAL: V 9. S 10. P 282.  
1 32 Contrabasso Ac. No. 2



VERY REV. WALTER G. MORAN, O.P.  
Who brought it to America

2 16	CONTRABASSO	42w
3	VIOLONE	30m
4	BORDONE	30w
5	ARMONICA	30m
6 8	BASSO	30m
7	CELLO	30m
8	CORNO DOLCE	30m
9 4	OTTAVA	30m
10 16	BOMBARDA	30rw
CHANCEL GREAT:		
V 13. S 13. P 1220.		
11 16	PRINCIPALE	61m
12 8	PRINCIPALE	61w
13	DULCIANA	61m
14	GEMSHORN	61m Cee
15	GAMBA	61m Cee
16	BORDONE	61w Cee
17 4	FLAUTO CARMINO	61m Cee
18	OTTAVA	61m
19 2½	NASARDO	61m
20 2	QUINTADECIMA	61m
21 VIII	GRAN RIPIENO	488m
22 8	CORNO D'ORCHESTRA	61r Cee
23	TROMBA	61r Cee
CHANCEL SWELL:		
V 11. S 11. P 1387.		
24 16	QUINTANTE	73m
25 8	DOLCE	73m
26	EOLINA	73m
27	VIOLA D'AMORE	73m
28	CONCERTO VIOLE	5r 365m
29	VOCE CELESTE	73m
30 4	EOLINA	73m
31	CORNO DI NOTTE	73m
32 V	RIPIENINO	365
33 8	MUSETTE	73r
34	OBOE	73r
Tremulant		
CHANCEL CHOIR:		
V 11. S 11. P 793.		
35 16	BORDONE	61w
36 8	EUFONIO	61m
37	GAMBA CELESTE	61m
38	QUINTANTE	61w
39	SALICIONALE	61m



MR. S. CONSTANTINO YON  
Who plays it

40	UNDA MARIS	61m	
41	FLAUTO CONCERTO	61w	
42 4	FLAUTO ARMONICO	61m	
43 2	OTTAVINA	61m	
44 III	CORNETTO	183m	
45 8	CLARINETTO	61r	
Tremulant			
GALLERY PEDAL:			
V 4. S 4. P 120.			
46 16	SUBBASSO	30w	
47	CONTRABASSO VIOLON	30m	
48 10 $\frac{3}{4}$	QUINTA	30m	
49 8	OTTAVA	30m	
GALLERY GREAT:			
V 8. S 8. P 1022.			
50 16	PRINCIPALE	73m	
51 8	PRINCIPALE	73m	
52	DOLCE	73m	
53	VIOLA CELESTE	73m	
54 8	FLAUTO D'ARMORE	73w	
55 4	PRINCIPALINO	73m	
56 VII	RIPIENO	511m	
57 8	TUBA MIRABILIS	73r	
GALLERY SWELL:			
V 8. S 10. P 584.			
58 16	CONTROGAMBA	73m	
59 8	GAMBA	73m	
60	GRAN CONCERTO VIOLE	73m	
61	BORDONE	73w	
62 4	FLAUTO IN SELVA	73m	
63 2	PICCOLO	73m	
64 8	CORNO INGLESE	73r	
65	VOCE UMANA	73r	
A	ARPA (Deagan)		
B	CAMPANE (Chimes) A to E		
Tremulant			
COUPLERS:			
To	16'	8'	4'
PEDAL		GSCLE	GSC
GREAT	GSCLE	SCLE	GSCLE
SWELL	S	LE	S
CHOIR	SCLE	SLEX	SCLE
G-G (L)	LE	E	LE
G-S (E)	E		E

X—S to C Melody Coupler

PISTONS BALBIANI: 35

5 for each manual

5 for Pedal

5 for Full Organ

CANCELS:

9 cancelling Reeds from Register  
Crescendo

Two-manual Console Silent

Pedal Automatic Registration

Full Organ Pistons silent

ACCESSORIES: MANUAL:

Suitable Bass Automatic

Pianissimo Pedal

Automatic Transposer for Gallery  
Console

CRESCENDOS:

Swell 3rd

Choir 4th

Gallery Great 1st

Gallery Swell 2nd

String 5th

Register 6th

ACCESSORIES: PEDAL

All manuals to Pedal

All manuals to Great

All Couplers on

All Flutes on

All Reeds on

All Ripieni on

Full Organ

#### SOME DETAILS

Wind Pressures, reduced from the  
metric system, approximate:

12" distant action use

8" normal action use

6" big flue-voices

5" big reeds

4" Concerto Viole

3½" foundation registers

3" Reeds and Pedal

2¾" Echo Ripieni

2⅓" Classic Ripieni

The CONCERTO VIOLE in its perfected  
form as made by Mr. Balbiani, is as  
follows:

16' one rank

8' one rank fff

8' six ranks varied

4' one rank

RIPIENO ACUTO of 7 ranks is as fol-  
lows:

15th 2'

19th 1⅓'

22nd 1'

26th ⅔'

29th ½'

33rd ¼'

36th ¼'

The RIPIENO GRAVE of 9 ranks be-  
gins an Octave lower and adds the 4'  
and 2⅔' voices.

Mr. Balbiani has given his views on  
his specialty, the Italian Ripieno,  
which he anticipates will be a great  
favorite here once it is known.

"Three essentials control the success  
of the Ripieni: Scales, Pressures, and  
relative Voicings. Pipes of large  
scale must be excluded, with the Violin  
Principal making about the correct  
scale. Wind pressures should vary  
between 50 and 80mm. The voicing  
must be soft and uniform, on the foun-  
dation of the basic register. No ranks  
among the 16', 8', and 4' dare pre-  
dominate; the fusion of tones must be  
as perfect as possible. The beauty of  
the Ripieno is its silvery, clear tone,  
giving the ensemble a sense of gran-  
deur and nobility."

The  
AMERICAN  
ORGANIST





## Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

### Editorially



WE ALL ADMIT, there are two general classes into which all music may be divided; vocal and instrumental. The reason for musical setting for a poem or for prose must always be the beautification of the text. When the music actually does this we may regard the work as worthy of performance, provided the appropriateness of the music.

In our churches there are many occasions when we wonder if we are listening to vocal music in spite of the sounds issuing from the choir before us. The subject of enunciation (wrongly called diction) has been discussed so much that we hesitate to bring it to the attention of our intelligent readers. And yet, it would appear that there is no detail of choir work that is so poorly drilled.

Recently we have made a point of asking several organists who have visited New York just what was the thing they noted in the really good choirs of the metropolis. The answer was usually that certain choirs put over the words of the anthems and that the effect was that of a true vocal

performance, i.e., the beautification of the text.

What can be the purpose of any choir that does not accomplish this result? We maintain that the anthem would be quite as effective as an organ solo without such a result. The use of the voice without words has been made, notably by Debussy. It is a very lovely effect. The effect of wordless vocal music in the average anthem is quite a different matter. In many churches a crutch is furnished in the way of the printing of the text of all anthems. We are inclined to agree with Mr. Williamson that this is often only a method of cheating the listener into the idea he is actually hearing the words as he follows the printed page.

We choirmasters can prod ourselves frequently. This is one of the most glaring faults extant. Perhaps these few remarks may induce some of our readers to occasionally close their ears to all but this one detail as they prepare their weekly programs. It will be a surprise to many to discover the true conditions in their own organization.



## Calendar Suggestions

THE MONTH of June marks the beginning of the summer season in most churches. In the Episcopal Church Trinity Sunday practically closes the season. The incentive and ability to do the more ambitious things is generally gone. We shall for the next three months follow our custom of making bald suggestions of simple and useful choir and organ selections.

### ANTHEMS

"O God who hast prepared", Baker  
 "Send out Thy light", Gounod  
 "I will lay me down", Gadsby  
 "He shall come", E. S. Barnes  
 "Evening and morning", Oakley  
 "O taste and see", Rogers  
 "These are they", Patty Stair  
 "Jesus, do roses", Webbe (Gray)  
 "O Jesus, tender Shepherd", Brahms  
 "Dearest Jesus", Dickinson  
 "Suffer little children", Lambord  
 "The King's highway", E. S. Barnes (Schmidt) new  
 "He shall give his angels", Van Vliet new

### SOLOS

"Pilgrim's Song", Tschaiowsky  
 "In my Father's house", R. Cole  
 "Jesu, Friend of sinners", Grieg  
 "Come unto Him", Handel (Children's Sunday)  
 "Away in a manger", Dickinson (Children)  
 "Give ear to my words", Salter (Boosey) new  
 "I heard the voice", Phillips (Boosey)  
 "The voice of joy", C. P. Scott (Ditson)

## ORGAN

Guilmant, Allegretto Bm  
 Nevin, Gordon B., By the Lake  
 (new)  
 Watling, Serenade  
 Woodman, Cantilena  
 Rogers, Second Sonata  
 Jepson, Pastel  
 Bach, Prelude and Fugue in Gm  
 Rheinberger, Sonata 4  
 Dethier, Gavotte  
 Burdett, Prelude heroique  
 Barton, Marche aux flambeaux

## Catholic Music

By FREDERICK W. GOODRICH



VEN the most modern music is admitted into the Church, because it offers compositions which, from their merit, their high aim, and their serious import, are in no wise unworthy of the liturgic functions." These are the words of His Holiness, Pope Pius X., of blessed memory, written in his famous Motu Proprio on Church Music in 1903. This great Pontiff showed his remarkable wisdom when he legislated for the music of the Catholic Church by including in his Approved Music the ancient Plain Chant, the classical Polyphony, and modern music of a suitable character.

Yet there are those among our church musicians who would be "more Roman than the Pope", and would banish from our Catholic services practically everything but the severest and most uncompromising Plain Chant. This thought is suggested by the recent publication of a pamphlet on Church Music and Catholic Liturgy, written by Father Leo P. Manzetti, Doctor of Music, of St. Mary's Seminary, Baltimore, Md. There is much that is meritorious in this little work; of course one agrees in his condemnation of adaptations of sacred texts to secular words and other such like atrocities. It is also possible to agree with Father Manzetti as to the beauty of Gregorian Chant and its intellectuality, but one disagrees when he says that classical polyphony is only intellectual and spontaneous as long as it retains part of the pure and melodic line after the fashion of the Gregorian. This limitation would deny a place in Catholic worship to many lovely compositions of the polyphonic period which have not the slightest trace of Plain Chant melody. Father Manzetti does not deny that the Motu Proprio admits modern music, but he contends that such composition contains "harmony brought to extremes..... devices of far-fetched chords..... aimless chromaticism..... tormented musical designs." He forgets that St. Gregory wrote Plain Chant melo-



MR. NICOLA A. MONTANI

Editor of The Catholic Choirmaster, was born Nov. 6th, 1880, in Utica, N. Y., educated in Indianapolis, and studied music with Messrs. W. H. Donley, Filippo Capocci, Remigo Renzi, Perosi, and Rella, of the Sistine Choir, Rome. He was organist of St. John the Evangelist Church in Philadelphia for seventeen years, and then took charge of the famous Paulist Choir in New York City for a year. He is an authority on Gregorian chant, and Catholic music; many of his choral works and masses are published, with other works still in manuscript. For many years Mr. Montani's strenuous schedule kept him busy from 6:30 a.m. to 11:30 p.m.

dies according to the knowledge of his day which only perceived a single note and possibly its octave; that Palestrina, according to the knowledge of his time, used nothing but triads and first inversions as a basis for his polyphony. In the same manner the musicians of our time, being conscious of the discords of the 7th, 9th, 11th, 13th, of altered chords, of new forms of the scale, even of polyharmony and other modern devices, have as much right as the men of earlier days to devote their knowledge to the service of the sanctuary. If Father Manzetti should be taken literally, he would bar from Catholic use such splendid modern Masses as Montani's "MISSA TE DEUM LAUDAMUS" (with its use of the whole toned scale) the same composer's "MISSA FESTIVI", and the Masses of Stewart, Yon, Dumler, and many others.

St. Gregory was without doubt considered modern in his time, Palestrina was himself an ultra-modernist in his day; and if their works are acceptable, why end with them, and forget that music knowledge has progressed with the other arts? If none but the music of St. Gregory and his contemporaries is to be used, why not be consistent, banish all accompaniment, and use the crude instruments of the same period? Why take advantage of the modern organ builder's

art and then only allow our organists to use the music of centuries long since past? Father Manzetti speaks of Plain Chant possessing the quality of inspiration. Inspiration is not confined to any one age of the Church any more than is sainthood. St. Gregory, great though he was, was not the last saint canonized by Rome; there was room left for a St. Theresa of Liseaux in the twentieth century. None will doubt that St. Gregory and his confreres were inspired, but why deny that gift to a Palestrina of the Sixteenth Century or to a Montani, a Yon, a Dumler, or a Stewart, in Twentieth Century America. Catholic Church music, like the church itself, must be truly Catholic and embrace the best of all periods and all nations. One agrees with the Rev. Father in commending His Holiness, Pope Pius X., for attempting to drive secular music out of the church, but once more let us remember that the same saintly pontiff wrote the words at the head of this article and thereby allowed modern music a place in the sanctuary, and in so doing did not consider the term modern as necessarily synonymous with secularity.

## THE CATHOLIC CALENDAR

By F. W. G.

JUNE 3, Feast of Corpus Christi: High Mass: Proper for feast of Corpus Christi, either Vatican Plain Chant, or "The Proper of the Mass", Tozer, or 48 Introits, Stehle, or simple recitation recto tono. Note use of Sequence either to Plain Chant or to Cobb's setting (Gray). Mass of the Angels, Vatican Edition, unison, Fischer. Mass in Honor of St. Brigid, Seymour, two-part, Cary. Mass in honor of the Sacred Heart, Turton, mixed-voices, Fischer. Festival Mass in C, Birtnell, t.t.b., Cary. Offertory Motet, "Ave Verum", Elgar, Gray.

JUNE 10, Sunday in the Octave of Corpus Christi (2nd Sunday after Pentecost): In churches where there is more than one Mass, the principal mass will be of Corpus Christi, with the Proper of the Feast and Procession. If there is only one Mass it will be that of the Sunday. High Mass: Proper, see above. Missa Brevis Facillima, Foschini, unison, Breitkopf. Missa de Nativitate Domini, Klein, two-part, Fischer. Missa Latrentica (Mass of Adoration), Dumler mixed-voices. Fischer. Missa Regina Pacis, Yon, t.t.b., Fischer. Offertory Motet, "Panis Angelicus", Franck, Schirmer.

JUNE 13, Third Sunday after Pentecost: High Mass: Proper, see above. Mass in Honor of St. Ciro, Bottigliero, unison, Fischer. Missa in Honor Ss. Stigmatum, Bottazzo, two-part, Capra. Missa "Te Deum

Laudamus", Yon, mixed-voices, or t.t. b., Fischer. Offertory Motet, "Cor Jesu", Terry, Cary.

JUNE 20, Fourth Sunday after Pentecost: High Mass: Proper (see above). Royal Mass, Dumont-Tozer, unison, Fischer. Mass in honor of St. Cecilia, Ebner, two-part, Pustet. Mass of the Guardian Angels, Gounod, mixed-voices, Fischer. Missa "Rosa Mystica", Carnevali, t.t.b., Fischer. Offertory Motet, "Ave Verum", Gounod, Gray.

JUNE 27, Fifth Sunday after Pentecost: High Mass: Proper (see above). Short Mass in C, Terry, unison, Cary. Missa Rorate Coeli, Molitor, two-part, Pustet. Mass in B-flat, Klein-Goodrich, mixed, Fischer. Mass in B-flat, Klein, male-voices, Fischer. Offertory Motet, "Ave Verum", Mozart, Schirmer.

JUNE 29, Feast of Saint Peter and Saint Paul: Solemnity transferred to following Sunday.

## Reviews

REV. DOM. LICINIO REFICE: "MISSA CHORALIS". A new arrangement of this fine Mass for soprano, alto, tenor, and bass, by James P. Dunn, intended to make the Mass available for the many churches which maintain mixed gallery choirs and a sanctuary choir of boys. Mr. Dunn has done his work well and has made this splendid Mass much more useful than it was in its original form. (Fischer)

V. F. SKOP: "MISSA FESTIVA IN HONOREM SANCTI BENEDICTI". A beautiful and magnificently printed Mass for Mixed chorus, strings, and organ. The writing shows what can be done by a composer who is thoroughly imbued with the spirit of true Catholic music. Although modern in style and using all the resources of the Composer's technique, it is nevertheless deeply religious in style. There are some splendid passages of great dignity in the Gloria and Credo, yet there is no repetition of the text and nothing that will arouse any secular association. The writing for the organ and the string quintet is of a very high order. A Mass worthy of the attention of our very best Catholic choirs.

PIETRO A. YON: "MISSA TE DEUM LAUDAMUS". Another splendidly written Mass from the prolific pen of the young Italian composer. It is published either for mixed voices or for three-part male chorus. The themes of the work are taken from the old Plain Chant of the "Te Deum Laudamus", hence its title. There are many beautiful passages all through. An unusual feature is the Violoncello obbligato to the Benedictus, which may be omitted, if not convenient. The Mass is not beyond any well trained choir.

## Service Programs

ANDREW J. BAIRD

"Forward Be Our Watchword"—Shelley

"Be Ye therefore Followers"—Rogers

"Heavens are Declaring"—Beethoven

"Hallelujah"—Beethoven

DR. CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND

"Light"—Stevenson

"Seek Him"—Rogers

"Awake up my Glory"—Rogers

"O Master"—Stebbins

"Light"—Scott

DR. CLARENCE DICKINSON

BRICK PRESBYTERIAN—NEW YORK

"Dear Land of Hope"—Elgar

"Old Huguenot Melody"—Holst

"Lord Thou alone"—Mendelssohn

"What secret place"—Dickinson

Borowski—Sonata

Reubke—Allegro Maestoso

Kinder—Grand Chorus. Moonlight.

Pierne—In the Cathedral

"Along the varied Paths"—Brahms

"Now the Day is Over"—Speaks

"Come unto me"—Hawley

DR. FREDERICK T. EGNER

WELLAND AVE. UNITED—ST. CATHARINES, ONT.

Wheeldon—Carillon

Macfarlane—Evening Bells

Saint-Saens—Swan

"In the Fold"—Batten

"Still with Thee"—Speaks

"Cherubic Hymn"—Gretchaninoff

"Praise the Lord"—Wesley

"Incline Thine ear"—Himmel

"O for a closer Walk"—Neander

Elgar—Evening Song

Rheinberger—Vision

KENNETH EPPLER

FIRST PRESBYTERIAN—AUBURN, N. Y.

"Sleepers awake"—Mendelssohn

"Eternal Day"—Wareing

"How beautiful"—Harker

"Arise O Jerusalem"—King

Hoeck—From Chapel Walls

Lowden—Brillante

J. LAWRENCE ERB

"Come let us worship"—Palestrina

"Abide with Me"—Liddle

"With Thee O Master"—Wooler

"Lord of all being"—Andrews

"I sought the Lord"—Matthews

"Peace I leave with you"—Roberts

de la Trombelle—Communion E-f

Woodman—Postlude G

Coerne—Consecration

MRS. KATE ELIZABETH FOX

FIRST PRESBYTERIAN—WATERTOWN, N. Y.

"Te Deum F"—Gale

"O Tarry not"—Gale

Handel's "Messiah"

RONALD W. GIBSON

"Hymn to Trinity"—Tchaikowsky

"Sing ye Praise"—Mendelssohn

"A Legend"—Tchaikowsky

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Hastings—Three Choral Preludes

Miles—In the Garden

Hastings—Caprice Heroic Op. 75

Doud—Rose Eternal

Hastings—Impromptu

"My God my Father"—Marston

"Immanuel's Land"—Bullard

"Forever with the Lord"—Gounod

"I sought the Lord"—Stevenson

"Friend O' Mine"—Sanderson

"Open the gates"—Hastings

"Jerusalem"—Parker

Hastings—Forgiveness. Welcome.

Astenius—Sunset

MISS LAURA LEE

"On Bethlehem's Plain"—Spence

"Calm is the Night"—Wilson

Yon—Gesu Bambino

Wiegand—Awake my Soul

DR. FOUNTAIN P. LEIGH

"Rejoice in the Lord"—Gaul

"God is our Refuge"—Morrison

"When the Day of Toil"—Berwald

"Teach me thy way"—Spohr

"Magnificat F"—Simper

P. W. MCCLINTOCK

"O Lord how Excellent"—Ambrose

"I sought the Lord"—Stevenson

Dunham—Intermezzo

Guilmant—Berceuse

ALBERT RIEMENSCHNEIDER

CALVARY PRESBYTERIAN—CLEVELAND

The following numbers are from the season's presentations by Mr. Riemenschneider and his chorus of sixteen professional singers.

Gounod's "Gallia"

"Unfold Ye Portals"—Gounod

Gaul's "Holy City"

Matthews' "Conversion"

Weber's "Harvest Contata"

"Eighth Postlude"—Franck

"O Lord most holy"—Franck

Bach's "Christmas Oratorio"

West's "Story of Bethlehem"

Handel's "Messiah"

Gounod—Serenade

Gounod—Marche Romaine

Widor—Adagio (Son. 6)

Widor—Toccata (Son. 5)

Guilmant—Pastorale (Son. 1)

Guilmant—Allegro (Son. 3)

Macfarlane—Evening Bells

Davies—Solemn Melody

Cole—Hymnus

Rheinberger—Allegro (Son. 4)

DAVID A. PRESSLEY

"Send out thy Light"—Gounod

"Fear not O Israel"—Spicker

Kinder—Fantasia

Demarest—Evening Meditation

Fletcher—Fountain Reverie

MISS GRACE CHALMERS

THOMSON

ST. PHILIP'S CATHEDRAL—

ATLANTA, GA.

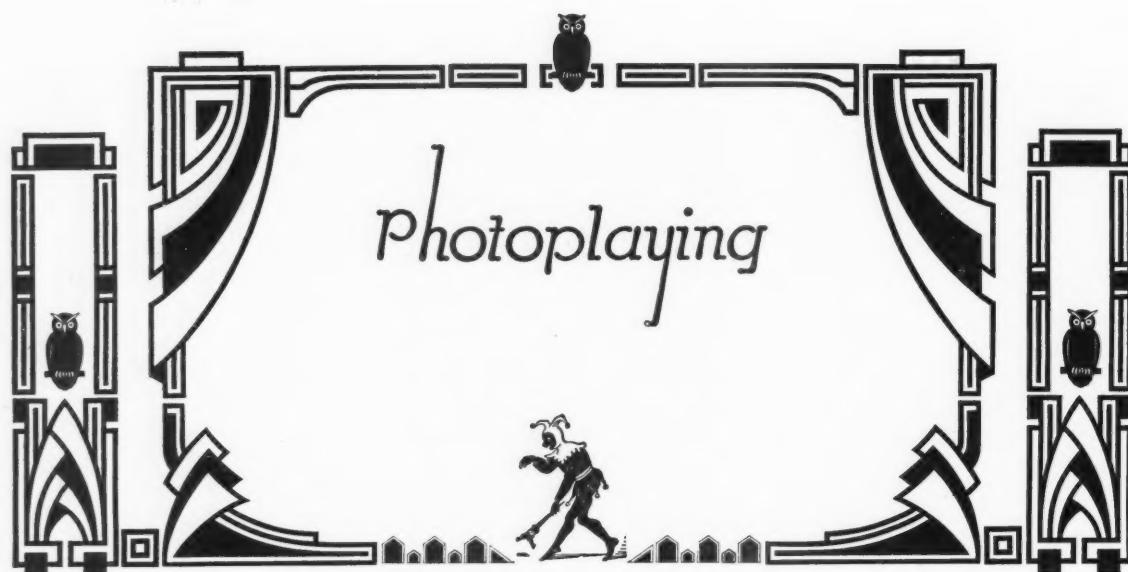
"Jesu Little Babe"—Dickinson

"Glory to God"—Handel

Faulkes—Fantasia on Carols

Handel—Pastorale





## Scores of Scores but Little Art

Some Sorrowful Reflections of a Globe Trotter Who Has Heard  
Scores of Scores but Found Little Consolation

By THEODORE MERSON

**J**UST because I put two past the same Editor I think I may get this one by also. It may be my last. We never can tell what an Editorial staff will do to our best efforts, even when all we ask is glory, not cash. Since I scored twice, I'll take the score for my text and preach on what Los Angeles knows nothing about and Rochester knows much.

Rochester began under the policy, if I dare interpret actions to mean words, of using good music to displace ramblings, and using it artistically. That implied various deep problems, the first of which had to do with artistically and the second with good.

I do not hesitate a moment to say that in this case black may be white and trash be good. Trash, I may say, is sometimes good music in the theater. On the concert platform it would still be trash, but let me remind my reader, if I still have one, that we are thinking not about concert playing but about photoplaying. Frock coats for pulpits but short skirts for the stage (and street too, hurrah!) I wouldn't want THREE O'CLOCK IN THE MORNING for matins in St. Albion's Cathedral, but thanks be, I still like it and want it in the theater now and then. HEARTS AND FLOWERS have faded and been buried long ago but somehow or other it persists in budding here and there across America and some sections have found a fine use for it. In Baltimore, and again in Washington, I have heard it revived and brought to a beautiful

crimson life—as comedy. The ultra-obvious this time. Chaplin was playing his itinerant fiddle at the wagon door and the beautiful maiden was all ears; what more appropriate than HEARTS AND FLOWERS? In this case it became good music; I insist upon it.

But the score? In the good old days they issued a sheet, a perfidious thing. It would have been fine as paper if they hadn't printed upon it. But they spoiled it. Their suggested music numbers were those they could get a rake-off from when a sale was made—and popular-music publishers made money. Then every thirty seconds a new piece of music was demanded, and idiotically supplied. Photoplaying became a hodge-podge with not a thing in sight anywhere to command the affection of either Greek Professors or Susies. The reformation, I imagine, was due to the laziness of some of the best of the New York photoplayers—the Los Angeles crew is still too active and happy to be bothered with laziness, in spite of the climate. But these lazy New Yorkers discovered that it was a nuisance to have to change the music every half-minute, and no matter what other charge we bring against the typical New Yorker, we daren't say he cares a rap about conventionality or what other people will say—not what they will think, mind you; he knows they won't think. So the lazy New Yorker, some time about the era of Adam, or does he spell it Adams, decided to use fewer pieces and longer bits of them, so he wouldn't have to look at Wanda Hawley quite so often. The result

was the creation of a new ideal in score.

The best score is that which makes the least possible changes of music. Coupled tight to this qualification is the equally important one, that the best score is that which tires the audience the least. Meaning that a best score uses one piece right up to the limit of absorption and that if the player played it once more he'd have some moron in the audience say, "Hey Sadie he played that onct before didnt?"

I have already explained that morons occupy the first seven hundred seats at the front and ninety-four out of every hundred behind them.

Now any piece of music, however good or bad, has more than one or two possible moods or interpretations—otherwise we would all be put out of business by the automats. As it is, the automat can beat us at any one interpretation we or its maker may choose; the thing it can't do is to adapt a new mood or a new interpretation to an old piece. And so let's shine while the shining is good. Let us adapt our pieces to all the moods we require of them, and stick to the same pieces as long as the moods last and the bounds of good taste are not damaged. I went to New York to see and hear the play "The Song of the Flame", and I'm almost willing to bet half a dollar that I heard one of the pieces twenty-four times and another twelve—and I could have heard them both another dozen times. What did it mean? Tedium? Not a bit of it. It meant unity, consistency of story, perpetuity of mood, beauty of form, continuity, satisfaction.

Contrast that method with the old one of playing forty-eight pieces to an audience while they are looking not at forty-eight dramas but at only one,



and then ask yourself if we oughtn't to join in a hearty laugh at the good old days. In San Francisco I heard an artist—no thanks expected for the compliment—use the same piece of music in a news reel that jumped from a children's scene to a funeral. How? He softened his registration, covered the strings with flutes, and relied upon 8' pitch, colored slightly by 16', to mood his audience over into the funeral, all the while soothing them with pianissimo and a slower tempo. Of course we can't do this if we are silly enough to select Schubert's Military March. That's where the cleverness and insight of a player like Mr. Roy L. Medcalfe stands him in good stead. Mr. Paul H. Forster, already known in these pages, is another clever man on such psychology.

The new type of player realizes that the drama, somewhat like the sonata movement, can be and is divided into three main sections, each of which is again divisible into distinct moods, according to texture or trend. Get the trend. It's the trend of the picture that counts. The audience doesn't get the trend till the picture is done, unless the photographer gives it to them. That's what we get paid for. The man who wrote "Worser Music for Worser Films" wasn't joking half so much as his literary style tried to make us believe. I imagine he is a Professor of Psychology at Princeton or Yale. Of course we would not dare adopt his suggestions and play music to fit the picture in the way he says, otherwise we'd be playing vile stuff from morning to night and go crazy the tenth day.

I lately heard a Los Angeles conductor put on a picture timed a century or two ago. What did he use for his score? First I'll write a ten-year guarantee on it that he did not use intelligence nor give one thought to the story; all he could see was the "soots and clocks" and button-holes of the actors—their spirits were as foreign to him as the English language. He was from Los Angeles too. But I'll say this in defense of my beloved city, that they got rid of him. He played ancient music to fit the ancient costumes the characters wore, and he didn't give one polite damn for the hearts and moods of either his actors or his audience. I for one could have murdered him with a clean conscience—a clean conscience would have been violent enough shock to his sensitive nature to have killed him of fright. Just because an actor wears a robe made to imitate ones worn in Italy in 1641 is no reason at all for using music made in that same year. If the actors were French folk and were living in a French community and perpetuating the French traditions and speaking our English in the



MR. FRANK VAN DUSEN

Whose success in teaching the art of photo-playing has been so pronounced that there has recently been organized The Van Dusen Club, the members of which are pupils and graduates of Mr. Van Dusen and the American Conservatory, Chicago.

French accents, there would be good reason for including in the score enough French music to give added color to the French spirit. But if the French music we should select for the purpose did not increase the French spirit, all the other kinds of Frenchness in all France wouldn't be sufficient to atone for the blunder of its use for the film. This old English music and Colonial finger-exercises so heartily doled out to us whenever a picture of colonial setting comes along, is merely a snare and a delusion and is as devoid of spirit and feeling as a tooth-pick. Its use is merely an advertisement of a musician's paucity of idea.

Now if we can find two or three pieces colored by the period or country depicted on the screen, and they are beautiful and expressive—don't neglect the and expressive—music, by all means use them for the important themes, and then spend the rest of your efforts fitting a few modern pieces to the moods of the players' hearts and spirits and let their petticoats alone. The average woman hates a petticoat anyway, judging from the little of it she uses; and petticoats only obstruct the masculine viewpoint. Many are the pictures that have been ruined by the musician who couldn't get past the coats and vests to see the hearts of his players.

Avoid changes of music at the titles. This isn't my sermon, remember; it was written for me by players all over America. They repeat, Avoid changes of music at the titles. Why? Because changes there are the

ultra-obvious and not one picture in five hundred affords a clear case of a change of mood at the title. The title is nothing, absolutely nothing. It is the director's apology for his inability to portray; it is the moron's only hope of knowing what the pretty lady and handsome man are up to anyway. So never play to titles. Play to moods and intentions. Find out where the change of mood comes in the plot, and then make sure of the exact point at which a clever intellect will want it to creep over the audience—and at that point is the time to change your music.

How change? Certainly not a jump. It's too abrupt. Certainly not a silence period. Change by by-play on your themes, beginning with the old and gradually transferring to the new. And if you aren't an artist, then resort to the diminuendo and fade down and almost out—at least out enough so that your music is no longer felt; then change mildly and crescendo back to life again.

Dr. Mauro-Cottone (who can do his own advertising if he wants to, as I'm merely identifying him) has been boosted and boosted till we are sick of him. Yet I soon discovered why. He is a clever improviser in the sense that his interest in the picture never ostensibly wears out and his fingers always are ready with pretty music of the right spirit. He avoids the score question by having sunk it in mid-Atlantic on his way over; being like Mr. Firmin Swinnen, a clever and unending improviser of interesting music, he can go on forever without tiring his morons or making his Greek Professors suspicious. And this is the ideal method of getting over the difficulty of joining this piece to that, for, lo, there are no pieces, all is one grand symphony of background. And, heaven be praised, this man makes his, just as Mr. Firmin Swinnen always did, a background of pianissimo upon which high-lights could be thrown at leisure; a tiresome forte in the later work of Dr. Mauro-Cottone simply doesn't exist.

But improvising is not to be recommended because it seems to require the freedom and self-confidence of the foreign temperament and when an American tries it he usually fails. Therefore depend upon improvising only for the show that is finished before the audience gets there or starts after the audience goes home; some day we will have a nation of improvising organists, and then scores and cue-sheets will be subjects for the Museum of Natural History to issue information about, should any accidentally discover trace of the disease and want to investigate.

Mr. Firmin Swinnen in Philadelphia and Mr. Rollo F. Maitland were a brilliant pair in a theater that had

the distinction of turning up its nose at the orchestra. But then the trusts took note and choked the thing to death. But that doesn't matter so much as the loss of Messrs. Swinnen and Maitland. One is in concert and church work, and the other is in church and concert work; get that if you can, and shed a tear for the theater. Mr. Swinnen used a background of lively improvisations and he never tried to fit petticoats and periwigs; with him it was hearts and moods and he played to them. Scores didn't bother Mr. Swinnen. They didn't bother Mr. Maitland either, but for a different reason. Mr. Maitland had a great repertoire of memorized things and was clever in playing the current populars by ear, so that he could want what he wanted when he wanted it and always find it on tap; his score followed the preachment of using not too many, though when I heard him I could have eliminated several of his selections with pleasure and improved his score by asking him to dwell longer upon and return more

(Concluded)

frequently to the pieces remaining.

And now I think I've chattered about everything in America and after a few more remarks I'll hide behind the curtain and signal to draw.

To conclude all my remarks, if you are a Los Angeles player, do your darndest and consider yourself the finest player in the world for Los Angeles, but don't for a minute make the blunder of thinking you can be the finest in New York. The reasons are two: First, you may be mistaken; Second, New York may be so far behind Los Angeles in photoplay development that you will be hopelessly in the clouds and get fired for no other reason than the difference between you and your morons. And what I say of Los Angeles and New York is true of Abbeville, Batavia, Conway, Delphos, Elkpoint, Yatesboro, and Zelig-nople.

He only is safest who knows the most about what his fellows are doing in all the rest of that madly swirling speck of dust commonly called The World.

(absolutely)

## Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively  
the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL



**M**IGHT emphatic changes have come over the Rivoli, including elevators for console and orchestra, and an unusually elaborate dance and song presentation, under the general direction of

Mr. John Murray Anderson, with Mr. Nathaniel Finston general music director and Mr. Joseph Littau returned from the midwest to conduct the orchestra; the organists remain as before, Messrs. Ramsbottom and Adams.

A musician who knows Chicago theaters intimately wrote this on the margin of a program and mailed it—perhaps for mixed reasons; anyway we give it: "The limit! Only good thing in it is Boris Petroff. Ramsbottom has changed his name to Ramsay, but the organ sounds no better and the 'solo' is in as bad taste as before. The 'Presentation' fights with the picture. The orchestra under Littau surprised me by playing out of tune repeatedly, and fortily." If the Rivoli wants to beat the other Broadway theaters, these criticisms and all others, justified or not, ought to be of great interest.

Two opinions are better than one, so I have given the above because it is not all my own. True, the orchestra was not up to the standard Mr. Littau

had achieved before he went west; there was in evidence a great physical striving for effects from the orchestra, a petty and over-poetic gesture in the desperate hope of achieving in public performance what should have been worked out thoroughly in rehearsal—but undoubtedly was not for varying reasons, chiefly the lack of adequate rehearsal. Normally Mr. Littau is perfectly safe and manly, and his baton's gestures will not belittle the effectiveness of his work, for he long ago proved that he was not a petting, poetic conductor but a virile and manly one with the minimum of physical fuss and fuming and the maximum of result. That is what our critic can expect and will get from this genius once the Rivoli orchestra has worked under the Littau baton long enough to allow Mr. Littau to resume the masterly poise and decorum of his conducting as Broadway formerly knew it. His return to Broadway is a genuine acquisition to music lovers.

The organ solos are cheap, it is undeniable; Mr. Ramsbottom dare not make them anything else for the present. We need not blame him for that, but thank him for doing as creditable a job of jazz as he does. Yet I wish they would allow him to try some genuinely pretty music of the

lighter school some week, played with his fine love of the beautiful; if he throws traditional organ playing to the winds and just plays with his organ, he will make a highly attractive bit of entertainment—if it is not too long. Thus far the organ 'novelties' have been too lengthy.

The stage presentation is a very elaborate affair, new only in the sense that it is longer than Mr. Riesenfeld used in the Rivoli and that very evidently the new master had much more money to spend on it than Mr. Riesenfeld had. Yet the whole performance is, to my mind, a diversion well worth paying full admission-price for; we do not find ministers and church wardens flocking to the theater to study life, we find only the tired business man and the empty-headed flapper with her inevitable empty-faced companion, and for these people I know few places I can recommend with more safety than the Rivoli as an entertainment; given a good feature film, I can easily stretch the recommendation to every man and woman in search of relaxation and enjoyment.

In earlier days and for other plays I once heard one of the Rivoli organists imitate a caliope in a realistic way that baffled my analysis; I wish they would tell how they did it. The realism was there to the extent of sounding out of tune—and this is no knock either.

Following the picture moves intimately for a few minutes at the right time is always effective entertainment. I recall a scene where Gloria Swanson was looking at the news-paper pictures of actresses, and scrub-girl-like, was imitating the poses; then she spied one in the nude. The organist was striking the poses on the organ at the moment, and had he missed the glissando on Harp of Xylophone or light Flute or something gigglish, he would have lost the whole scene. This is an example of our precept to follow the moves once or twice through a picture for the sake of comedy.

In "Cinderella" when the London police enters the little barber-shop for a shave, presenting an enormous beard, the organ gave Rachmaninoff's C-sharp minor PRELUDE, played ponderously; by way of contrast to the music preceding it, it was highly effective.

**MIGHTY LIKE A ROSE** (spell it as you like) was used for the kiddies-in-the-boxes scene from the same picture. LA CINQUAINE was used for the anniversary scene in the palace, and the hurdy-gurdy band was imitated to a nicety; the police whistle sounded realistically above and without disturbing the music of the moment. The Chimes were treated in the same way. Evidently the Rivoli pair of organists are able to keep their hands apart and

have two bits of music flowing at the same time, which is a genuine necessity for an artistic theater organist. *HEARTS AND FLOWERS* was pathetically played for a cat comedy, and a snatch of *Where Did You Get That Hat* was used when the wind was playing tricks in the news reel with people's hats.

If we want to fully appreciate the spiritual difference in the degrees of romantic or pathetic or tragic melodies, the work of an excellent theater organist furnishes the best instruction. With the screen as a background, the example is always easier, but this does not belittle the praise we bestow on those organists who appreciate the shades of difference between melodies and moods of similar character, and make use of them effectively.

### Mr. Ralph Brigham

**Q**UITE EQUAL are the chances of serving successfully and achieving public service for church and theater organists. It is enlightening and instructive to note the simple means by

which one man has ministered to his public and rendered valuable service in popularizing the organ; we quote from an article written by Mr. Wallace Hobart, a newspaper man and publisher who once was an organist:

"Not so very long ago we had the pleasure of admitting Mr. Ralph H. Brigham, organist at the Orpheum Theater, Rockford, Ill., into the ranks of the Masonic fraternity. We have since had several opportunities to hear him at the Masonic Cathedral organ here in programs different from those at the Orpheum. It was at the close of one of these Masonic programs that he was requested to play as some one's favorite, *A PERFECT DAY*, and it proved the finest presentation of Carrie Jacobs Bond's masterpiece that it has been my privilege to hear.

"Mr. Brigham has gained an ever widening circle of friends through his modest and unassuming cordiality and the instant acknowledgement accorded his ability. His work shows familiarity with all the worth-while literature of organ, piano, voice, and orchestra: technically he is adequate and sure; his improvisations are rich and varied and his mastery of the instrument is apparent in the ease and flexibility with which he follows the moods displayed on the screen. Grave or gay, classical or jazz, it is all at his disposal.

"Mr. Brigham gives a feature number weekly: a well known classic, a new popular ballad or some special feature of his own devising. Recently he gave Paderewski's *MINUET* with



MR. JOSEPH LITTAU

Formerly an organist, then conductor in the Rialto, New York, who was enticed to St. Louis for a period, but who returned to Broadway to conduct the Rivoli orchestra under the general music direction of Mr. Nathaniel Finston who is in charge of the music of all the houses taken over when Mr. Hugo Riesenfeld left his strenuous post. For the present week Mr. Irvin Talbot, who exchanged batons with Mr. Littau when the St. Louis-New York trade was effected, is conducting in the Rivoli.

himself revealed on the screen in the playing of it; the Kiwanis Club of Rockford attended one of the performances in a body and later the management sent him as guest organist to the Lincoln Square Theater at Decatur to feature the *MINUET* there.

"The Orpheum organ is a Barton of good tonal quality and a full set of traps. It works in conjunction with an orchestra of about twelve pieces. That the house has become the musical theater of Rockford is due in no small degree to Mr. Brigham, and it can be said without exaggeration that he is a valuable acquisition to the musical Masonic circles at Rockford."

### Capitol



**ONES OF INFLUENCE** are apparent in any good picture. A particular example was given in the Capitol when a picture presented certain continuous moods over distinct portions of the feature film. There was a long introductory mood when the characters were making themselves known—a rather light, fanciful, playful, interesting period of good music played for entertainment, most of it in piano or pianissimo background, with but occasional high-lights showing through. Then a contrasting mood where things began to happen, and the music was

more assertive, louder, more emphatic; yet with good themes and pieces continued long enough to leave a definite impression—with improvising proving itself most valuable in getting from one piece or theme to another.

I wonder if a good feature film will not permit division into three parts, almost as marked and emphatic as the sonata movement? It will be an interesting experiment for a master player.

The development section might form more than a third of the whole, and would probably not come in the middle but much nearer the end; while the recapitulation would be briefer, and the statement much longer. Who wants to try it? If a composer can build a ten or fifteen-minute movement on two themes that must stand on the ear alone, couldn't a picture player string two themes out to thirty minutes when the eye entices the attention first?

The point is, fewer themes and pieces, and more musicianship and playfulness in handling them.

The Tanhauser March with its impossible orchestration sounds just as bad when played by the fine Capitol orchestra as when played on the organ—the organ improves it a little. One of the outstanding Wagnerian miscalculations. On three programs the orchestra offered in addition Puccini's "Butterfly" selections, a Verdi Aria, Brahms' Bubble Dance, Glinka's Mazurka, Strauss' Die Fledermaus, Rubenstein's Concerto Dm, Wagner's Evening Star, Grieg's Anitra's Dance, and almost a dozen lighter numbers. The orchestra's one fault is over-accompanying—and sometimes we're glad of it.

A new conductor appeared in February—tall, business-like, American, competent, conservative, masterful. We don't know his name or pedigree.

Charles Ray's "Auction Block" brought Gounod's Marionette Funeral March for the shoot-to-kill scenes, and, by way of contrast, a rooster crowing—not displacing the music, nor yet overpowering, but just a gentle imitation of the crowing slightly above the music of the moment, so that to do the stunt did not mean to destroy the music.

The news reel began with Cardinal Mercier's funeral, which was announced by chime strokes unaccompanied as the first news-reel announcements were flashed; and that prepared the audience for what was to come.

The pretty tune, Whistler and His Dog, was charmingly used for animals at play. "That Certain Party" fitted the bathing-beauty (?) scenes. For the first-chief and his noisy wagon the music rose to a glorious rumble, with chimes and bells just loud enough to be heard in the din.

All of which made a very good program in a lovely theater.





## Industrial Digest & Professional Record

### New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE



**K**ARG-ELERT fans should not fail to get his Op. 101, *Portraits*. While written for the harmonium they all sound well on the organ; during the past few weeks I have played them all. They are portraits of 33 composers from Palestrina to Schonberg and quite the best things of their kind that I have ever seen. Those that especially interested me were the *Noces A ALGERS* (alla Rameau) and five page *Ein Siegesgesang Israels* (Händel), *Cantata di Chiesa* (J. S. Bach), *Fantasia* (Mozart), *Quasi Concertino per Clarinetto* (Weber), the splendid *Vorspiel zu einem Drama* (Wagner), *Serenade Melancolique* (Tchaikowsky), *Am Hardanger Fjord* (Grieg), *A Cool October Morning* (Mac Dowell), and the lifelike *Crucifixus* (Reger). The work is published in the Peters Edition, in two books of some 40 pages each; the pieces are from one to five pages long. They are real portraits and make an interesting study.

From H. Herelle & Co. of Paris I have received two issues of their *LA GRAND ORGAN*, each issue containing some six pieces. The first number contains two pieces by Paul de Maleingreau, a jolly *MARCHE* by Lucien Nivard, a rather nice *COMMUNION* by Charles Quef, and a *CANZONA* by Andrea Gabrieli (1510-1586) edited by Georges Jacob. The second number which I do not find as interesting has an *ANDANTE* by Albert Alain, a *PETITE SUITE* by Henri Potiron, and a set of six pieces for harmonium, ELE-

*VATIONS LITURGIQUES*, by Maleingreau. All the music is suitable for church use only; it is not difficult and demands only a small organ.

An interesting suite for recital is Julian Nesbitt's *Idylls of Iona*, a celtic suite of three numbers: *At the Ferry*, *The Island Shepherd*, *The Stairway of the Kings*. It is arranged for organ by Purcell J. Mansfield and while not up to the standard of Mr. Nesbitt's other works makes an interesting number.

From the same publisher, Bayley and Ferguson of Glasgow, there comes a *Minuet and Trio* by G. H. Farmer that might be useful for picture work.

From the Novello press comes an *Overture in D* by Handel arranged for the organ by Ellingford, which I find most unattractive; however the arrangement is good and some might like it. Basil Harwood comes forward with *Three Preludes* on Anglican Chants, and here again I confess disappointment—what is the matter with English organ music?

Another piece which I don't much care for but which the public seems to like is *Sedbergh* by J. H. Reginald Dixon. It is an *Introduction Variations and Fugue* on the hymntune "Sedbergh". It is not difficult and in its 16 pages there is some attractive writing; published by Laudy & Co.

From the Paxton Co. there comes a *MARCHE FUNEBRE ET HYMNE ANGLIQUE* by Hugh Blair, well written in typical Hugh Blair style; you may like it—I don't. The same publisher is responsible for *Six Chorale Preludes* by J. Stuart Archer which I

like very much and which will prove useful for church use, they are well written and deserve a wide use.

There is a *GRAND PRELUDE AND FUGUE* in B minor by Paul Housmann, an impossible piece of music which makes Max Reger look like a composer of children's pieces.

### New Organs

An Analytical Thought or Two on the Planning of Specifications

BRONXVILLE, N. Y.

CHRIST CHURCH

**WE REGRET** exceedingly that so interesting a specification as that devised by Mr. Frank Howard Warner for his church, and being built under the supervision of Mr. C. B. Floyd of the Hall Organ Company, is not available in the form required for presentation in these columns. Some introductory data is quoted from the factory's announcement of the organ:

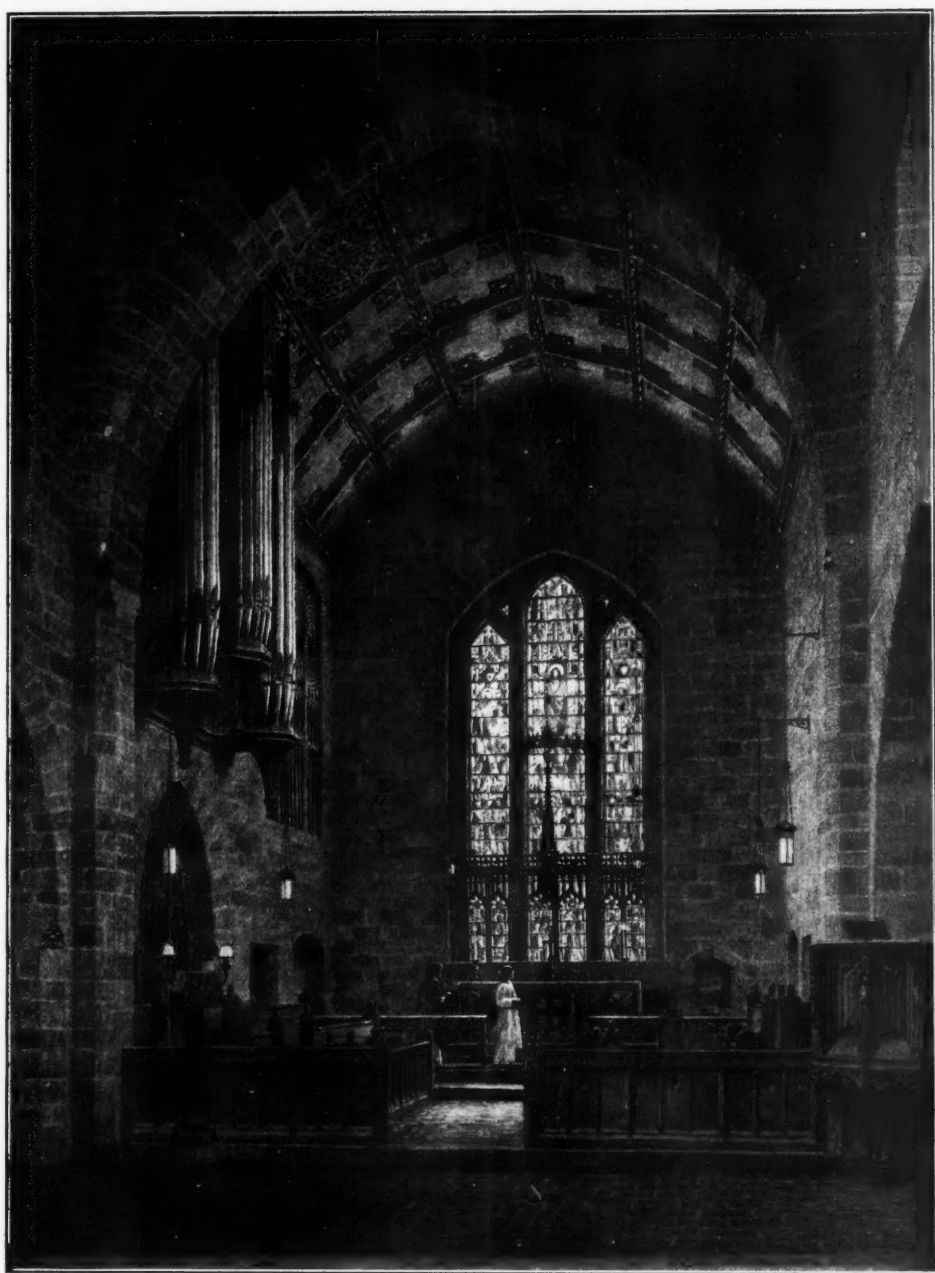
The organ will be placed in two adjoining chambers in the chancel, the entire organ, excepting the Great Diapasons, 16' and first 8', being under expression.

The front will be an elaborate Gothic design of carved oak and the pipes which will not include any dummies will be of burnished zinc.

There is a rather unusual method of Double Touch Cancellation. By extra pressure upon any one or more stop-keys, all other stops are thrown off, leaving on only the stop or stops upon which this extra pressure is exerted in that division.

A unique feature is the dual use of the Echo Organ for a Sunday School organ, which will be played as a single





CHRIST CHURCH, BRONXVILLE, N. Y.

The Hall Organ Company's product in a beautiful setting; plate by courtesy of Mr. Frank Howard Warner, organist of the church.

unit upon the fourth manual of the church organ, and also upon a separate two-manual movable console in the Sunday School room below.

The chest and pipes of this Echo Division will be located in a separate chamber in the Sunday School, and the tone carried up through the chapel floor by means of a specially designed tone duct.

A Melody bass is an added feature of this Sunday School organ.

This division is also arranged to be used for special services in the Mortuary Chapel adjoining the Sunday School room, and separate expression shutters open into this chapel.

The Sunday School organ will be installed this spring and the church organ in the summer.

We quote the list of Great and Swell stops as taken from the material supplied by the builder. These two divisions furnish food for constructive thought, which the reader will enjoy supplying when once he becomes interested.

#### BRONXVILLE, N. Y. CHRIST CHURCH HALL ORGAN CO.

The summary herewith presented is furnished by Mr. Warner.

	V.	R.	S.	B.	P.
Pedal:	4.	1.	19.	13.	208.
Great:	13.	13.	19.	4.	973.
Swell:	17.	17.	22.	5.	1217.
Choir:	10.	10.	15.	5.	657.
Echo:	6.	6.	7.	1.	414.
Total:	50.	50.	82.	28.	3469.

#### GREAT

- 16 Diapason
- Contra Gamba
- 8 1st Diapason
- 2nd Diapason
- 3rd Diapason
- Erzähler
- Viola da Gamba
- Gamba Celeste
- Flauto Maggiore
- Clarabella
- 4 Octave
- Harmonic Flute
- 2 $\frac{2}{3}$  Twelfth
- 2 Fifteenth
- 8 French Horn
- Tuba
- 4 Tuba Clarion
- 8 Chimes
- Harp & Celesta

#### SWELL

- 16 Bourdon
- 8 Horn Diapason
- Gedeckt
- Viole d'Orchestre
- Viox Celeste
- Viole Celeste
- Aeoline
- Salicional
- Quintadena
- Spitzflöte

- 4 Violetta
- Flauto Dolce
- Flauto Traverso
- 2 $\frac{2}{3}$  Nazard
- 2 Flautino
- 1 $\frac{3}{4}$  Tierce
- III. Dolce Cornet
- 16 Contra Fagotto
- 8 Oboe
- 4 Oboe Octave
- 8 Cornopean
- Vox Humana

Mr. Warner gives a few additional facts about the organ: "The Pedal Clavier is the Audsley-Willis pattern. The speed of all Tremulants excepting the Echo is controlled by an upright lever at the left of the Great key-jamb, making it possible to vary the speed at will.

"The Dulciana is available at five pitches from 16' to 1' and gives opportunity for unusual coloring. The two-rank 'Cello' of the Pedal is derived from the Gamba and Gamba Celeste, which gives a better imitative tone than a single rank. The imitative Violin tone is obtained from the Viole d'Orchestre, Voix Celeste tuned sharp, and the Viole Celeste tuned a few beats flatter than the Voix Celeste is sharp. This combination occasionally synchronizes and is intended to imitate the violin section of the orchestra more faithfully."

There are 34 division pistons and five full organ; a Crescendo Coupler; a Pedal Divider; 33 Couplers; five Crescendos; five Reversibles; and six indicators.

#### MR. RICHARD KEYS BIGGS GIVES ANNUAL TOWN HALL RECITAL IN NEW YORK CITY

AFTER unusual success before the public and critics of Chicago in a Kimball Hall recital, Mr. Biggs played the Skinner organ in Town Hall using Franck's Choral, Gigout's Scherzo, Borowski's Andante, his own Sunset, Yon's Minuetto Antico, Liszt's Bach, Porter Steele's Moonlight, Boex' Marche Champetre, two little Preludes of Bach, four French Carols, and the Wagner Liebestied; the audience demanded encores and got Paderewski's Minuet, Stobbins' In Summer, Rogers' Scherzo, and a repetition of the exquisitely beautiful Steele Moonlight.

It is unusual to open and close a program with somber colors and the artist took a pretty big handicap in undertaking it, perhaps because he realizes that his greatest strength, as evidenced in this program, is his interpretation of the reflective, the introspective. His Liszt was played with brilliance and dash. The idea of using some of the lighter and shorter Bach is worth copying. Steele's Moonlight was exquisitely played with all the

feeling one could wish, excellent registrational balance, and fine poetry.

We might wish for steadier tempos, with accelerandos, ritards, and holds, treated somewhat more as though governed by a great fly-wheel than as bits of paper tossed by gusts of wind. Remembering that the scherzo type does not appeal to the niceties of his art, but that he is at his best in the Franck Choral and the Liszt Bach, we must take note of his poise, his memory work, his very evident sincerity, and his ability to transcribe notes into moods—and look to him as one of the leaders and founders of the coming school of American players. As organists are rated today, we rank him with the elite at the top, and bid him enter his challenge for ultimate first place—remembering that the challenge consists mostly of infinite pains on details, tremendously hard work, and diligent search for every hidden criticism by which to further improve his product and win his public. And when it comes to criticism, aren't friends and relatives a terrible handicap! Town Hall, now that it has a good organ, should keep it in better repair.

—T. SCOTT BURMAN

#### CHIMES STAND FIRE TEST KOHLE-LIEBICH CO. PROUD OF THEIR LIBERTY CATHEDRAL CHIMES

THE following news bulletin describes what happened when fire destroyed a church and organ:

A recent fire left a large edifice all but a total wreck. Among the few items salvaged was a set of Liberty Cathedral Chimes which the organ contained.

Although the organ itself was a total loss the Liberty Cathedral Chimes, flame-scarred and scorched, were brought back to The Kohler-Liebich Co., for inspection. Aside from being slightly out of tune they were found in such perfect tonal condition, it was decided to retune them so that they may again take their place in the new organ now being constructed for the new Church.

These particular Chimes were originally installed about twelve years ago, and will continue to render service indefinitely.

#### MR. RIEMENSCHNEIDER PRESENTS ANNUAL SERIES OF RECITALS IN BALDWIN-WALLACE

The neat program book of five monthly recitals from January to May on the two-console 4-74 Austin in Baldwin-Wallace Conservatory, Berea, Ohio, presents the following programs:

##### *The Bach Spirit*

- Bach—Prelude and Fugue Bm
- Bach—O Thou of God
- Bach—In Thee is Joy
- Widor—Bach's Momento
- Bach—Prelude and Fugue Am



CALVARY METHODIST, NEW YORK

Where Mr. A. Russ Patterson plays one of the new 3m Hillgreen-Lane Organs, installed by Mr. Gustav F. Dohring, Eastern Representative of the Company.

*Franck Program*

Grand Piece Symphonique  
Andantino  
Fantasie C  
Choral Am

*Franck Program*

Choral Bm  
Pastorale  
Cantabile  
Prelude, Fugue, Variation  
Finale

*Franck Program*

Choral E  
Fantasie A  
Priore  
Piece Heroique

*Dupre Program*

Prelude and Fugue Gm  
Suite Bretonne  
Magnificat

Mr. Riemenschneider's fame across the country began when his series of classic recitals were brought to the attention of the profession. Mr. Riemenschneider's mission is not entertainment but rather cultural; in commenting on his type of program, he says:

"I really do not deserve as much credit for my program ideals as you seem to think. In the first place, I enjoy the best things so much more than the indifferent ones, that I would naturally be rather selfish about selecting that kind for a program. Further I am like the man who, having found a pearl of great price, wants to let everybody else enjoy it. In both of my organ positions I receive the highest encouragement from above. Dr. Storms, president of Baldwin-Wallace College, is heart and soul with such an experiment as presenting the entire symphonies of Widor at the chapel services, partly for the music itself

and partly for the training given the students in music appreciation.

"At the church, Dr. Higly has frequently said, 'We would rather have you err by having the standard too high than too low.' So you see the finest encouragement stands behind me.

"Again I delight to experiment with my audiences and study their reaction and the growth which they make. For something like twenty years I have had much the same audiences at Berea, and I really feel that they enjoy the better things most. I try by judicious explanations on the programs to give them the cue to the understanding of the compositions.

"Of course when I go out to open an organ, I play a much more miscellaneous program, as I feel I owe it to the audience. I have however strong convictions as to what should make up an ideal organ program and really feel that the reason the organ has not come into its rightful heritage as a concert instrument is to a large extent due to the shoddy programs played by many of our recitalists.

MR. JAMES N. NUTTALL  
HOPE-JONES ASSOCIATE NOW AT WORK  
ON THE PACIFIC COAST

A HOPEFUL SIGN in connection with the building and installation of many of the new organs on the Coast is that the local work has been carried out by an organ builder who held the highest positions with the late Robert Hope-Jones from the time he began organ building in 1892 until his death. Mr. James N. Nuttall was born in Birkenhead, England, and became a choir boy in St. John's Church, Birkenhead, in 1889. There he met Mr. Hope-Jones who was organist and

choirmaster. The organ which originally stood in the church was an old tracker instrument in poor condition. Mr. Hope-Jones decided to build a new one and the entire choir voluntarily worked evenings for many months to perfect an instrument under his direction; this instrument became the pioneer organ from which the present system of electro-pneumatic action germinated. The Hope-Jones Electric Organ Co., Birkenhead, was incorporated in 1892 and Mr. Nuttall started his career with the Company. He has worked continuously on this system of organ building since that time and has been a great factor in the development of the modern Unit Organ.

In 1907 he came to this country and was head voicer and finisher for the Hope-Jones Organ Co. at Elmira, N. Y., until the Wurlitzer Co. acquired the Hope-Jones patent rights, when he joined this concern and for several years worked on the scales, voicing, and designs of various Unit styles. He has been superintendent of installation for this company in California until recently when he joined the Kimball staff.

He is deserving of much praise for the wonderful results he accomplished in the Forum organ as well as many other instruments he has installed on the Coast. A majority of the former associates of Mr. Hope-Jones were then connected with the Kimball Co. and Mr. Robert P. Elliot, Mr. Stanley Williams, Mr. Jos. J. Carruthers, and Mr. Nuttall all met in Los Angeles for the opening of the Forum instrument—the four men who played so important a part in the organ-building drama.

In the building of this organ the departmental tonal Unit system has been carried out; i. e., the tonal qualities as we recognize them in the orchestra have been placed in independent chambers, the strings, wood-wind, brass, foundation, percussion, each having a separate chamber. The 32' Diaphone, enclosed, may be used in many lighter combinations giving majestic dignity to the organ. The console is placed in the center of the orchestra pit on an elevator. Its symmetrical lines and convenient arrangement of the 312 stop controls, and the inclined keyboards, obviate any gymnastic movements by the organist. The Crescendo Coupling device, a most ingenious arrangement placed just above the Indicators, makes it possible for any one or all Crescendos to be coupled to any particular Pedal, making any Pedal a general if so desired. The electro-pneumatic action is most responsive and the beautiful refined voicing of the tonal work places the organ far in advance of the average Unit. Again we wish to commend that most worthy builder, Mr. James N. Nuttall.—CONTRIB.



## Recital Programs

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you want to recommend to your colleagues.

2. Mark with \* any number that has made an especially favorable impression on your own audience.

3. Quote a full program only when you consider that you have made an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by \* in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

### \*CHARLES RAYMOND CRONHAM

CITY HALL AUDITORIUM—  
PORTLAND, ME.

#### American Selections

Biggs—Sunset Meditation  
Stoughton—In India  
Kinder—In Moonlight  
Yon—Primitive Organ  
Stebbins—Swan. In Summer.  
Shackley—Gavotte  
Banks—Chansonette  
Kramer—Concert Prelude Dm  
Stewart—Spanish Military March  
Dawes—Melody  
Stoughton—Pool of Pirene. Chinese Garden. Rose Garden.  
Goodwin—Fountain Sparkling  
Bird—Oriental Sketch No. 1  
Andrews—Serenade  
Rogers—Intermezzo. March.

\*CHARLES M. COURBOIN  
PEN-Y-BRYN—SCRANTON, PA.  
Saint Saens—Marche Heroique  
Maily—Invocation  
Russell—Bells of St. Anne  
Maitland—Concert Overture  
Liadoff—Music Box

GUILMANT ORGAN SCHOOL  
Graduation Program  
Guilmant—Marche Ariane  
Miss Marta E. Klein  
Bach—Tocata and Fugue Dm  
Miss Catherine Meyer  
Schumann Exquise Fm  
Miss Josephine E. Tucker  
Salome—Allegro (Cm Son.)  
Miss Rosalie Marie Yount  
Dubois—Fantasietta avec Variations  
Miss Thelma E. Brunson  
Guilmant—Sonata 1: Allegro



MISS LILLIAN K. ENGLEHARDT

One of the graduates of the Modern Scientific Organ School, New York, organist of Edgewood Reformed Church, Brooklyn, for a probation period and now of the First Methodist, Elmhurst, L. I., where she plays a 2-35 Möller of 1922. Miss Englehardt was born in Hartford, Conn., and was a graduate of the New York College of Music before entering the Modern Organ School. "Miss Englehardt I consider one of the best women organists of the City; she played two recitals last year and two this year in Town Hall and played Dickinson's Storm King Symphony superbly." The School is adding a third organ to its equipment for use of the pupils; Mr. Wm. A. Goldsworthy is director of the School and teacher of Miss Englehardt.

Miss Dorothy Evelyn Berry  
Gigout—Tocata En Si Mineur  
Creed Howard

Bonnet—Rhapsodie Catalane  
Miss Daisy M. Herrington  
Widor—Allegro (Son. 6)  
George William Volkel

\*DR. RAY HASTINGS  
SAWTELLE BAPT.—SAWTELLE, CALIF.

Dedicating new *Wette-Mignon*  
Hastings—Welcome. Forgiveness.  
Yon—Gesu Bambino  
Pease—Twilight Devotion  
Diggle—Elegie Romantique  
Creatore—Dream

OTTO T. HIRSCHLER  
FIRST METHODIST—LONG BEACH,  
CALIF.

Fletcher—Fountain Revery  
Kinder—In Moonlight  
Nevin—Will o' the Wisp  
Matthews—Caprice  
Guilmant—Finale Son. 1

ALLEN R. KRESGE  
Thiele—Chromatic Fantasia  
Clerambault—Prelude  
Dickinson—Reverie  
Bonnet—Song without Words  
Dvorak—Largo (New World)

WALLACE ROLLS  
Wagner—Lohengrin Prelude  
Noble—Elizabethian Idyll  
Russell—Bells of St. Anne  
Grieg—Morning Mood

WM. RILEY SMITH  
BERKELEY, CALIF.

#### Dedicating new *Whalley*

Karg-Elert—Moonlight  
MacDowell—Wild Rose  
Nevin—Sketches of the City  
\*EDWIN STANLEY SEDER  
FISK HALL—EVANSTOWN, ILL.

#### American Composers

Becker—Tocata B-f  
Lester—In Memoriam  
Bingham—Roulade  
McKinley—Silhouette  
Jepson—Masquerade  
Moline—Song of Exultation  
Zimmerman—Rainy Day  
Vibbard—Whims  
Banks—Song of Exiles  
Cole—Heroic Piece

#### EDGAR THORPE

STANFORD UNIVERSITY

Lemare—Spring Song  
Russell—Bells of St. Anne  
Sibelius—Finlandia  
Bairstow—Evening Song

#### ARTHUR H. TURNER

SPRINGFIELD, MASS.

D'Antalfy—Sportive Fauns  
Wolstenholme—Finale B-f  
Kinder—Caprice  
Yon—La Concertina. American  
Rhapsody.

Stoughton—Marche Grotesque  
Barnes—Tocata A-f  
Stoughton—Sirens (Sea Sketches)  
Swinnen—Chinoiserie

#### MISS PAULINE VOORHEES

HENNEPIN AVE. METHODIST—  
NEW HAVEN

Bossi—Ave Maria  
Jepson—Caprice  
Boellmann—Ronde Francaise  
Kramer—Intermezzo  
Bonnet—Elves

#### HOMER WHITFORD

DARTMOUTH COLLEGE

Elgar—Pomp and Circumstance  
Rimsky-Korsakoff—Song of India  
Yon—Primitive Organ  
Johnston—Evensong

#### †Pupils' Recital

Dubois—Grand Chorus B-f  
L. E. Richardson  
Massenet—Prayer  
Rogers—Sortie Dm  
E. B. Coddington  
Salome—Cantilene  
Reiff—Tocata (Festival Suite)

J. E. Pelton  
Wolstenholme—Allegretto  
Parker—Concert Piece B  
C. E. Drake  
Stoughton—Chinese Garden  
Frynsinger—Laudate Domini  
P. E. Walter

#### CARL PAIGE WOOD

UNIVERSITY METHODIST—SEATTLE

Barnes—Sonata 2 (3 Mvts.)  
Ferrata—Nocturne  
Debussy—Ballet  
Clokey—Fireside Sketches

**MR. S. E. GRUENSTEIN**  
**THE ORGAN WORLD'S FIRST EDITOR**  
**CELEBRATES HIS THIRTY-FIFTH**  
**ORGANISTIC BIRTHDAY**  
*By F. H. GRISWOLD*

THE RECOGNITION which was accorded to S. E. Gruenstein when the officers of the First Presbyterian Church of Lake Forest, Chicago, voted him \$500. in gold, after 35 years of faithful service, found an echo in the hearts of members of the organ fraternity, especially in Chicago, for they also have benefitted by his unselfish labors for the good of the cause.

It would be difficult to find anyone who has done more, in a quiet, practical way, for the general advancement of the condition of the organist, and on behalf of cooperation on the part of all who are interested in the organ, than has been accomplished by Mr. Gruenstein.

A glance at conditions which prevailed at the time *The Diapason* was founded by Mr. Gruenstein will verify the foregoing statement. The young man who took a broad view and did not see why there should not be a periodical devoted to the organ was advised by "those who knew" that the idea was visionary and entirely impractical, that failure was certain, and that he would lose all he put into the venture. Conditions as they then existed—and they were indeed bad—were pointed out to him and he was told it was ridiculous to think that anything could be done to improve matters. But with his quiet confidence he set to work.

No one man, of course, deserves entire credit for the great change that has taken place since that day, for others joined in the good work; but there can be no question but that the steady, fair minded, and consistent work throughout the pioneer years by Mr. Gruenstein through *The Diapason* did much toward bringing harmony out of discord.

Chicagoans are especially pleased, for in almost everything that requires thoroughgoing, efficient work, our friend Gruenstein is the capable and patient wheel-horse that pulls the load. And there is little we can do in return. His name appears on the list practically every time members of the Guild, or the N.A.O. start any activity. The organ builders, too, have made use of his services. It is not because of a desire to bestow an empty honor that his name is used, but because it happens often that some one must do a lot of self-sacrificing, thankless work, and when this prospect is in sight, the nomination of Mr. Gruenstein for the job is unanimous. He replies that he cannot possibly spare the time, or something to that effect, and then good naturedly sets to work, like the good fellow he is. Lucky is the city that has such a capable worker in the organ field.



MR. JOSEPH W. CLOKEY

An American composer of national importance, born Aug. 28th, 1890, in New Albany, Ind., a graduate of Miami University where he studied with intent to become a mathematician, but music took preference ultimately and he graduated from Cincinnati Conservatory in organ and composition, studying the latter with Mr. Edgar Stillman Kelley. His choral works are of unusual character and individuality and prophesy a new era in American church music, though he has devoted himself equally to instrumental, operetta, and opera composition. No choral or organ repertoire is complete without examples of his works. He is organist of Miami University and has recently returned from a year's leave of absence, granted by the University to encourage his work as composer.

Under dire threats and excusable misrepresentation we were able to secure a photograph of Mr. Gruenstein for the Frontispiece of this issue; his comments are true to the genial good nature and humor that have won him innumerable friends:

"I presume the 'reason for your request is that my church gave me \$500. in gold last Sunday merely because I have refused to die or resign for thirty-five years. Instead of printing my picture, I would say you should print the picture of the Church, as being a model of patience for putting up with me for all these years. It was a great surprise to me and the words of the minister were worth more than the gold."

\*(Readers of these pages well understand that the thirty-five years of church service are not the reason but the excuse, and that the real reason is the incalculable service Mr. Gruenstein has rendered the organ world through his unprecendented achievements in *The Diapason*. We are confident that our Frontispiece this month shows the portrait of the man who has done most for the organ in America during the first quarter of the Twentieth Century.—T.S.B.)

THE BROOKLYN INSTITUTE of Arts and Sciences has issued a booklet of 125 pages, somewhat spoiled by the strange inclusion of advertising pages

of general nature. The Institute was founded in 1824 and conducts courses of lectures and recitals—annual dues are eight dollars—all the way from 18 lectures on Current History and 7 Opera Recitals to three demonstrations and lectures on Home Cookery and five lectures on Man's Growth into Humanity. The department of music is managed by Mr. R. Huntington Woodman, president, and Dr. John Hyatt Brewer, secretary—two of Brooklyn's most famous organists. Organ recitals precede certain lectures in the Sunday afternoon series, but the booklet gives no further data. It is an interesting booklet describing a very great work that is worthy of finer typography and that touch of elegance that can never come when advertisements are included.

**\$500. PRIZE**

FOR AN ORGAN COMPOSITION  
 THE American composer or the foreigner who has lived here for the past five years will be interested in the announcement of the National Association of Organists that the Association will award a gold medal and a cash prize of \$500. for an organ composition upon which no restrictions as to form or length are placed. Address the Association in care of the Wanamaker Auditorium, Broadway at 8th Street, New York City. Competition closes June 1st; the judges are not announced; the Austin Co. offers the cash prize.

WILLARD IRVING NEVINS, of the Good Shepherd, Brooklyn, and famous in N.A.O. circles in the East, gave a recital for the Union-Essex Chapter in the North Reformed, Newark, N. J., and pleased so well that he was asked to give another; the organ builder received the courtesy of mention on the program. Mr. Nevins played Bach's Fantasia, Couperin's Benedictus, Wesley's Gavotte, Guilman's 6th Sonata (two movements only), Bonnet's Romance, Schumann's Sketch, Mulet's Rosace and Noel, and Bonnet's Concert Variations.

**GUILTY CONSCIENCE**

BUT A HIGHLY DELIGHTED AUDIENCE  
 AND INCREASED APPRECIATION  
 FOR THE ORGAN

"THE ENCLOSED program may interest you as an example of what shouldn't be played at all; according to many of my distinguished confreres—and yet it seemed to interest extremely the large intelligent audience that came to hear it. The organ is a beautiful Hill-green-Lane with great beauty of color and particularly massive fortissimo for an organ of but thirty registers.

"So what cared I if by nailing down all the Tremulants at the start I was causing equally vibrant shudders of horror for some of my brother organists who disapprove, so long as my audience vibrated with joy and left the church satisfied?"

And the program: Widor's Toccata; Mendelssohn, Wagner, and Gaul transcriptions; Kreisler's Caprice Viennois, Mendelssohn's e minor Scherzo, Liszt's Liebestraum, Sinding's Frühlingsrauschen, and the Tannhauser March. And again the printed program paid due tribute to the builder by mentioning his name.

**MR. MATHER'S RECITALS**  
LEWIS AND CLARK HIGH SCHOOL  
SPOKANE, WASH.

Mr. Judson W. Mather gave four recitals on the second Sundays of Dec. to March, with the commonplace classics well relegated to the background and a commendable list of contemporary compositions taking their rightful place. After the fourth recital a fifth was made up of request numbers. We hope the organ is good enough to merit mention on future programs. We note the list of contemporary works:

Pothier—Intermezzo  
Federlein—Scherzo. Pastorale.  
Macfarlane—Evening Bells  
Buck—Tone Poem, The Holy Night.  
Jores—Spring Song  
Yon—Nena-Caprice Espagnol  
Cadman—Land of Sky-Blue Water  
Brewer—Spring Song  
Grimm—God moved upon the Face  
Lemare—Summer Sketches  
Johnston—Even Song  
MacDowell—To a Water Lily

**STICK TO THE SUBJECT**

JUST to be good sports we give space this once to a communication that contributes nothing to the questions under discussion. Our correspondence objects to a Program Criticism in a recent issue and says:

"The article.....to say the least shocked my sensibilities beyond expression. The writer of the article either does not know what he is talking about or he is carrying a chip on his shoulder. The fact that four numbers by one composer were included in the program rather enhances and improves it. He is equally wrong if he states that there is not a single selection on the program with which the audience has even the slightest acquaintance. His opinion of organ recital audiences is indeed very poor, if not insulting, and his..... comparison is positively stupid."

We have deleted not a single thing but the names that would identify the program and the critic in question. We are not discussing men and women; our subject is recital programs. Unfortunately our correspondent contributes no constructive or destructive ideas on programs; she merely scolds a man who does contribute constructive thought. She does not attempt to point out the particular number on the program with which the audience



DR. ERNEST MACMILLAN

A Canadian organist and composer, born Aug. 16th, 1893, in Mimico, Ontario, educated in Edinburgh, Scotland, and a graduate of the University of Toronto; pupil of Dr. Alfred Hollins, Dr. W. B. Ross, and Mr. Frederick Niecks; Mus. Doc. of Oxford, and Fellow R.C.O. His ode, "England" is published by Novello. Organist of Eaton Memorial Church, Toronto.

did have an acquaintance—for the simple reason that there was no such number on it.

Let us remind our readers that getting angry does no good. We propose to discuss the recital program until it reaches a state of grace in which it is worth ten cents to hear. We omit all identification of players merely to make the subject the program and not the player. And we must refuse to allow our correspondent to make it a matter of personal attack instead of program discussion. Letters of this kind will not be given space in the future; our correspondents must stick to their subjects. We're not much interested in knowing whether good folk have their sensibilities shocked or not, nor whether they think other people are stupid. Aren't we silly mortals to think statements of that kind are worth printing?

**A LESSON IN PREPAREDNESS**  
HOW THE AMERICAN CONSERVATORY  
DISCOVERED OPPORTUNITY AND MADE  
SUCCESS OF IT AS TOLD BY THE  
SECRETARY

"IN THE OLD FABLE of the elephant, perhaps the moral was Beware of Expansions, but Twentieth Century usage says Be Ready for Expansion. Not hinting that the School of Theater Organ Playing has elephantically crowded aside the prime purpose of American Conservatory of Chicago, the fact remains that the Department

of which Mr. Frank VanDusen was designer and is the present head has enlarged hugely. Another truth remains also that success in one portion of an enterprise is felt in all parts of it. In the thorough-going scheme of preparation for Theater work the principle has been firmly held by all authority from the beginning of the School's endeavor that a theater organist to really make good and hold a job must be so grounded in essentials of musical training that he becomes a well equipped concert organist in the transaction and an all round musician totally. And that means the entire Conservatory.

"Experience often excites unexpected demands in an enterprise—development not dreamed of in beginnings. Thus came about as evolution of a need of fully arranged miniature but practical Model Theater as part of the active capital of the School. Here actual screen conditions are at hand for the students ready to handle it, to accompany and illustrate at an adequate organ. This Model is part of the convenient Fuleo Studios where are three practise organs of the type used in theaters, including the Unit, in addition to seven practise and teaching organs in Kimball Hall.

"The Faculty is made up of successful men and women who have graduated from the School and now hold responsible positions. What they have now for ambitious students is the gist of what they know a player must possess for foundation before he attempts to develop his personality in result. Over and over these essentials are found to be based on accurate knowledge of piano and organ technique, severe study of harmony as applied to invention and improvisation to create atmosphere and binding connection, adaptation, sturdy memory and canny preparation for alert use of what is acquired. In the theater, trimmings are discarded, and all but the fighting garments laid aside. What must be ready is what is useful, fit. And that means subtlety as much as the obvious. Moods are as often supplied by the music as by photography or titles. Theater owners know that people expect good music, listen to it, value it, won't accept less. People like a certain synchronization, a fitness of time, place and color; but they enjoy as fully a well-played number that does not attempt to follow minutely. And they want it done just as well as what unthinking people call jazz and associate with all picture playing. As a matter of fact, there is much more legitimate organ music used. All syncopation is not jazz.

"That this School produces just such superior type of organist is tokened in the past two seasons; highest awards made in contests sponsored by the Society of American Musicians



went to pupils of Mr. VanDusen. The prizes are appearances in regular concerts of the Chicago Symphony. Other students are chosen as soloists each year in School concerts with the same Orchestra. These are ordeals for even the expert and reveal deficiencies quicker than any test which may be applied. A School's standards are measured by its products as well as its growth."

## Program Criticisms

Rambling Thoughts on the Palatability of Feasts Musical Offered by Organists for Public Enjoyment

### PROGRAM 6

Bach—Prelude and Fugue Am  
Liszt—Andante Religioso  
Schumann—Canon Bm  
Mac Dowell—To a Wild Rose  
Franck—Piece Heroique  
Wagner—Liebestod  
Widor—Allegro Cantabile  
Vierne—Finale (Sym. 1)

YOU ask me to give you a few reflections which might be helpful to others in the making of programs, with the above as the basis.

In the first place there is nothing on this program that I have not used in my own recitals and would not use again. The material is adequate and of very great variety. The only question is as to arrangement.

In that respect, in my judgment

there are two outstanding defects. Nos. 2, 3 and 4 make too many quiet pieces in succession. Then I think the Franck and Wagner pieces should not be brought together. They both reach such tremendous climaxes, tonally and emotionally, that they are better separated.

The following arrangement would seem to me preferable and would remove these objections: Bach, Liszt, Schumann, Franck, Widor, Wagner, Mac Dowell, Vierne. The Widor piece is a fine foil to the Franck and Wagner, and the dainty Mac Dowell piece gives a restful moment between the latter and the gorgeous brilliancy of Vierne.

Personally I do not begin with Bach if I can put him later in the program. There are some Bach pieces, like the great Preludes in E-flat and E minor, that seem to come first inevitably. But I do not think the A minor is one of them.

Therefore the final and ideal arrangement would seem to me to be as follows:

Franck—Piece Heroique  
Liszt—Andante Religioso  
Schumann—Canon Bm  
Bach—Prelude and Fugue Am  
Widor—Allegro Cantabile  
Wagner—Liebestod  
Mac Dowell—To a Wild Rose  
Vierne—Finale (Sym. 1)

I have juggled these pieces about as I do in making up any one of my own programs, and if what I have said is worth anything to anybody I shall be pleased.

—SAMUEL A. BALDWIN

## Paris Notes

Rambling Comments on France and Its Organs and Organists  
By HUGH McAMIS  
Official Correspondent

IT IS quite a rare thing to hear of a Cathedral in France having a new organ. Much to my surprise Bourges, tucked away in a charmingly quaint, sleepy, little town about four hours south of Paris, is having a new Grand Organ installed. While Mutin, successor to Cavaille-Coll, holds sway over the Parisian field, several good Alsatian builders sell to many of the provinces. The artistic qualities of the French combined with the musical genius of the German seems to produce a model instrument. I hope to visit Bourges again when it is finished and tell what an entire new organ sounds like over here. To those who are planning a cathedral

tour of France with limited time, I beg to suggest not to omit Bourges along with Chartres, Amiens, Rheims, Rouen, and Strasbourg.

Speaking of Amiens I found that their organ had been removed during the War and has never been replaced. The beautiful painted case stands as a skeleton minus even the show pipes, while a two-manual twenty-two stop placed on the main floor serves in its stead. It was interesting to hear how full and majestic such a small number of stops with plenty of room to breathe sounded in such a large building. A priest presided at the keyboard while the sexton, seventy or maybe eighty, atoned the lack of a

motor. In two years I have heard the Vox Humana used four times and after I heard it the first time I did not care if I never heard it again. But my mind was changed when I heard the one on this little instrument. Only one thing the French have never learned to make and that is a Tremulant. It always has a most delicious flutter.

Rheims is slowly being restored to its former glory as far as man can repair the great damage. The nave is not finished yet so that services are held in a closed-off portion of the choir. The grand organ is boarded up and evidently not used, but the small choir has one of the most beautiful little cases I have ever seen. It is very tall and slender, surmounted by three carved cupolas, the center the highest; the portion beneath the pipes is smaller, giving more prominence to upper part.

M. Rangel, organist of the choir organ at Bonnet's church, St. Eustache, has recently compiled a beautiful book on Parisian organ cases. The special edition is bound, extra quality paper with exquisite photographs and sells at a very moderate sum. There is to be a second volume soon devoted to the provinces.

The most fashionable audience I have seen in Paris was at M. Bonnet's recent organ recital at his church. He played Bach's Toccata and Fugue in D minor. In Dulci Jubilo, and Passacaglia, and Franck's three chorals. He was assisted by Mme. Croiza, soprano, and followed by Salut Solennel. Nothing could be said of the playing except perfect, but three chorals on one program seemed an unhappy choice and then one more modern number would have been enjoyed. The organ is a fine Mercklin which M. Bonnet tells me is soon to be repaired and added to.

### FRONT COVER

THE FRONT COVER is taken by our engraver direct from the wood engraving in the Dom Francois Bedos de Celles book on Organ Building printed in France by L. F. Delatom in 1766. The Dom Bedos books are in two volumes and the work on Organ Building is in four parts, the first printed in 1766, the second and third in 1770, and the fourth in 1778. These books were bequeathed to Mr. T. Scott Buhrman, Editor of this magazine, by the late Dr. George Ashdown Audsley. They comprise the most valuable numbers of Dr. Audsley's library, which is being indexed and enlarged as the Audsley Memorial Library by Mr. Buhrman.

Our engraving was taken direct from the book. The large engravings in their originals are on sheets of paper several times larger than the books, and the consequent folding of

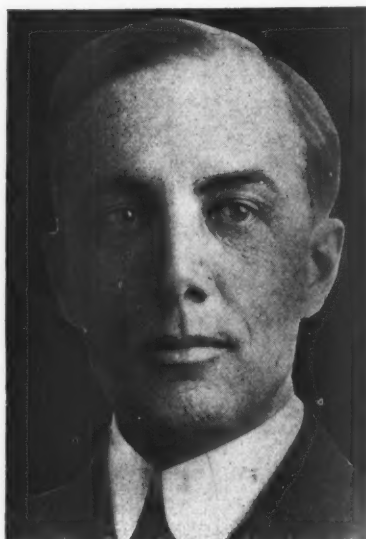


the sheets has produced in several of the plates a faint impression of the pipe work, on the upper and otherwise clear portion of the drawings. We allowed no retouching on these engravings, preferring to show them exactly as they are in these famous books. There are four of these Dom Bedos drawings reproduced for our Front Covers, so that the readers may all enjoy at least a little of the contents of these invaluable books which formed a vital part of Dr. Audsley's library.

Dom Francois Bedos de Celles undertook his great work on Organ Building at the request of the Academie Royale des Sciences de Bordeaux. The Academy incorporated it in alphabetical order, in the encyclopedia it was issuing on the Arts and Trades; there are two great volumes, both stamped Book IX.—Part 1 and Part 2—and Dom Bedos fills one book and more than half of the second.

"Vue perspective de l'Interieur d'une Orgue de 16 pieds"—an almost colossal working drawing of a four-manual organ. Note the four folds, and the piecing of the paper—apparently there was no sheet large enough to carry the complete drawing—or was the wood block too small? Dom Bedos minutely letters and figures each part of the instrument and gives a full description in his text. This drawing may be accepted as the most elaborate ever made in the realm of the organ. And it was made before 1766. (March cover)

"The Organ Case" is one of two chosen for Front Cover use. Dom Bedos lettered its component parts for surer reference in his text. The original wood engraving was printed



MR. ORWIN A. MORSE

Once an organist, later a Florida farmer, now both organist and farmer—we hope he owns vast Florida lands. Mr. Morse was born April 8th, 1874, in Richland, Iowa, graduated from Battle Creek College, and studied music with Drs. F. H. Torrington and J. H. Anger of Toronto Conservatory. His first church position was with the First Methodist, Lindsay, Ontario, he was music critic of Sioux City Journal for twelve years before moving to Florida to grow and eat oranges. Though educated as an accountant, he turned to music and has played about a hundred recitals; besides he has a list of organ works in manuscript. He is an A.A.G.O., ex-dean of the Iowa Guild, a Rotarian, Shriner, and member of the Sons of the American Revolution.

in 1766—what was America doing in that same year? We are sure our readers will appreciate these beautiful relics of the past. What a tremendous labor that dear old Benedictine Monk bestowed upon the organ!

return for his money? He may get a two-inch review, largely empty words, in six New York newspapers; if he can get any clippings from them, he is lucky. Then to help him along, in altruistic and generous spirit, the music magazines, in which he did not invest a penny of his \$250. or \$600., give his recital anywhere from an inch to a whole column; this magazine used to give a whole column or a whole page. And from the music magazines almost exclusively come the only rewards of the paid recital professionally presented in New York, Chicago, etc. After all, the newspaper-reading public is not the employer or the manager who buys organ recitals; whatever the newspapers do or say, is of use only when fired back at the music profession, so that the victim may be established in just a little higher estimation year by year.

Quality has more to do with advertising than quantity. We can advertise the Gruntan Groan Organ in the *New York American* and pay thousands of dollars a month; if we get one nibble in a year we are lucky. Or we can advertise the Gruntan Groan in a magazine or newspaper that is read exclusively by men and women who are all building new homes, new churches, or new theaters, and find in them the richest field. But no such reading public exists anywhere; we must compromise. The next best compromise is to reach the men and women whose opinions are asked and valued. If we want to know about electricity we don't ask the druggist. The organ magazines, all three of them, are the most concentrated media for the player of organs, the builder of organs, the publisher of music for organs. The opinion of an organist on a Stradivarius is next to useless. The opinion of a shoe-clerk on platinum and diamonds is worthless. What our money needs to do for us is to carry our message to those whose opinions are likely to be sought and valued. First, we must be sure we have a message to carry, one that can be carried to our credit. Otherwise it would be more profitable to invest in sugar barrels.

The *New York Tribune* ran an advertisement in its own pages to show which New York newspaper stood first in the estimation of the wealth and business brains of the City, in other words, which newspaper stood first when money was being invested in advertising. The *New York Times* received the finest advertisement of its life, for it stood first and the *Tribune* advertised the fact. But the *Tribune* worked up from fifth place last year to second place this year; which was the message they paid dearly to carry. Quality, we said at the outset, counts most. The *Times* is the quality news-

## Advertising Talks

### A Discussion of the Psychology that Dominates the Advertising Page—an Instrument as Responsive and as Intricate as the Modern Console



LIKE every other thing under the sun, the value of advertising is relative. Will the dollar do more good in advertising than, for example, in sugar, or ice-cream? If we are starving, the dollar must be spent for food; it has no value as advertising. If we are well-fed, another dollar on food will be wasted; we need clothes or gasoline or theater tickets.

The professionally presented recital in Aeolian Hall or Town Hall, New York, or in Kimball Hall, Chicago, is essential to the career of any concert organist who would reach the top. Yet it is exclusively advertising, nothing else under the sun. Advertising

can be profitable in newspapers sometimes. \*But newspaper rates are high, and to take merely a card in the entertainment column of the *New York Times* would cost considerable money before the year were up; that money might be more profitably used in an Aeolian Hall recital. But the cost of an Aeolian Hall recital is virtually \$250. minimum, and about \$600. maximum to do the thing right. Before any such sum is invested in one single advertisement, we ought to count the cost. This magazine has advocated the Aeolian Hall or Town Hall recital for several concert organists—and advises against it for all others, because the cost is too high.

What does the recital-giver get in

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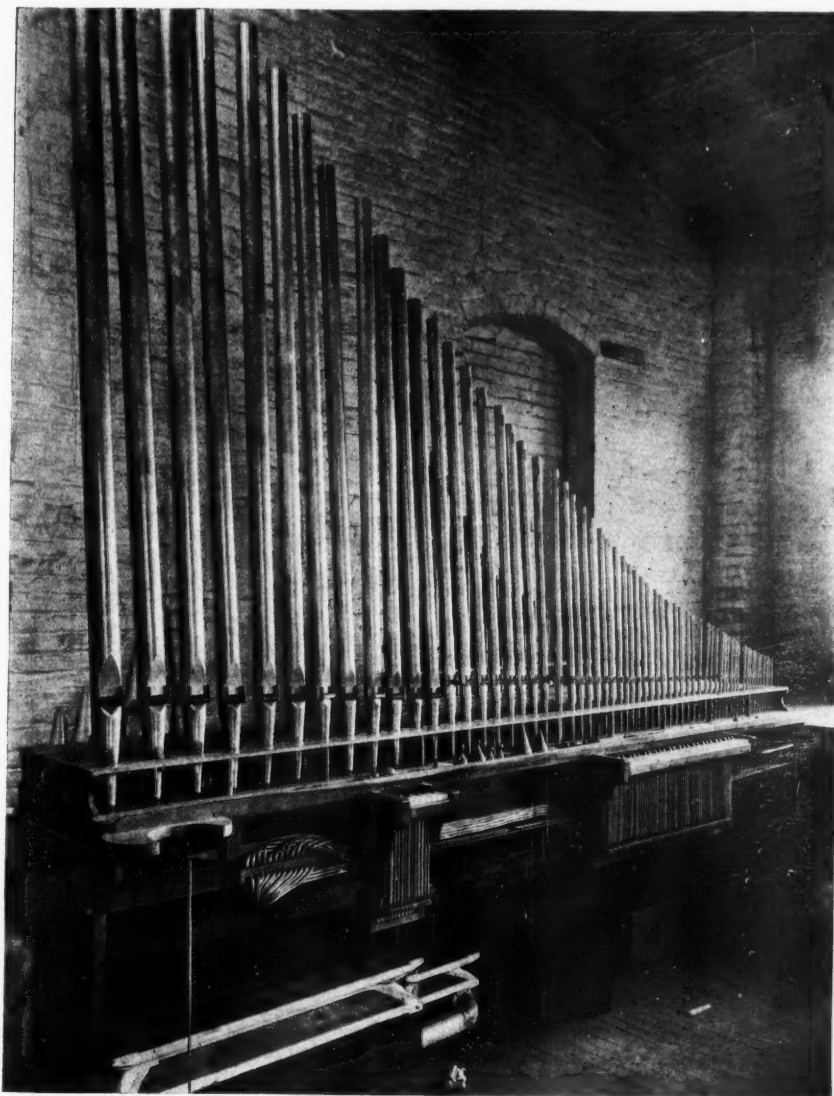
AT  
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paper of New York, and the *Tribune* stands second. That is how the scientific advertiser, who has millions to spend every month, chooses his media.

Dorothy Cutler, Kenneth Cutler, Marion Setaro, and Emily Roberts.

After the program a short business meeting was held in the Salon, after

Mr. Edward Eigenschenk also brings a great honor; Mr. Eric Delamarter invited him to play his new CONCERTO with the Chicago Solo Orchestra in



THE CRITICAL POINT

One of the five Voicing Rooms in the factory of M. P. Möller, with a register of sixty-one pipes—count them for yourself—on the voicing machine ready for the master critic's ear. What we write on paper in a specification is of little importance if what the artist does in this room is not done with patience, skill, and taste. Before the pipes are placed on this machine for the delicate operations of the voicer they have already been given the power of speech by a junior workman: how many organists realize that when the pipe leaves its maker it is not necessarily imbued with the mystic power of song?

He looks for quality first. *Times* and *Tribune* circulation combined couldn't give but a scant quarter of what the *News* gives. The *News* stood ninth. A dollar spent wisely, equals ten spent otherwise. This is the lesson the advertising expert teaches.

#### VAN DUSEN CLUB

AT THE March meeting, held in the Salon of the Kimball Co., a program of music was played by Ruth McNeil,

which the Club adjourned to room 521 of Kimball Hall and there engaged in lively games for some time. After the games, refreshments were served and music for dancing was furnished on two pianos by Miss Alvina Michals, and Miss Anita De Mars. The Meeting adjourned at 11:30.

Mrs. Helen Searles Westbrook's appearance as soloist at the popular concert of the Chicago Symphony brought honor to the Club, as this is the highest honor a musician may receive in Chicago.

Kimball Hall April 20. Original concertos by Mr. Leo Sowerby and Mr. Felix Borowski were also played.

The Club was further honored by having Phillip McDermot, Paul Esterly, Helen Searles Westbrook, Nelson Kennedy, Witmer Byrne, Harold Cobb, Gertrude Bailey, and Florence Campbell appear on the program of the N.A.O. March 23.

Mrs. Bertha Olenik has been appointed organist of a theater in Elgin.  
—EDWIN H. KANZELMYER



### CHICAGO SOCIETY OF ORGANISTS

THE Society held its meeting in Kimball Hall March 24. The meeting opened at 12:01 A. M. Following the business there was a short program given by Arthur Gutaw, organist at the North Central Theater, who gave a rendition of SONG OF INDIA and Percy Grainger's GARDEN DANCE, in which the harmony was slightly changed for adaptation to the organ. Applause brought an encore, "KITTEEN ON THE KEYS", the execution of which showed Mr. Gutaw has had a very fine development of independence, both physical and mental. Mr. Leo Terry, president, favored with one of his new compositions which promises to be a real hit. It will be in print shortly. After the meeting the members adjourned to the A.F.M. Hall where a lunch and social hour was enjoyed. This was in the form of an Italian Party and all present had a real good time. The Chicago Society of Organists numbers among its members over two hundred of the leading theater organists in the City.

—EDWIN H. KANZELMYER

### MÖLLER ORGANS AND MEN

MR. MÖLLER'S LONG-LOST BROTHER IS FOUND AND A 147-STOP CONTRACT SIGNED

THE MACON, GA., municipal Möller is being used by guest recitalists for the good of this prosperous Southern city; Mr. William S. Bailey, F.A.G.O., winner of the Estery-Fontainebleau prize last year, gave a recital there March 16th when he closed his program with an improvisation devised to show the audience the use of various features of the instrument; French Horn with string accompaniment; Violin with Harp accompaniment; Flutes two octaves apart; Cor Anglais; and Register Crescendo. Mr. H. S. Herman represents the Möller Organ in Georgia.

Of personal interest is the accidental discovery of Mr. M. P. Möller's long-lost brother, Peter Moore Möller, who took to the sea 57 years ago and ultimately became lost to his friends and family. He came to America and finally bought a farm in California. A recent illness sent him to the hospital in Los Angeles, and a chance newspaper item led to his discovery and identification. He is going to Hagerstown, Md., as soon as his recovery permits, and will spend the rest of his days with his famous brother, Mr. M. P. Möller.

Of professional interest is the newest Möller contract for the 4-147-4998 organ for the First Presbyterian, Oxford, Ohio, to the plans of Mr. Joseph W. Clokey, composer and Miami University professor. Further details will be given when the instrument has been dedicated.



MR. LYNWOOD WILLIAMSON

### MR. LYNWOOD WILLIAMSON

THE SOUTH LOSES ONE OF ITS MOST PROMINENT THEATER ORGANISTS. ANOTHER great loss has come to the organ world in the untimely death at the age of thirty years of Mr. Lynwood Maxwell Williamson, organist of the National Theater, Greensboro, N. C. Mr. Williamson was born Nov. 19th, 1896, in Tarboro, N. C., and was a graduate of Walford College, and the Music School of Converse College.

When but fifteen years old Mr. Williamson began theater work as pianist; soon he organized a small orchestra for theater and hotel work, and while carrying on his studies, actively engaged in music. His work in music was interrupted by the call to service during the war, and he was in line for the rank of lieutenant when the armistice was signed.

After the War he went to Columbia, S. C., and was appointed to the Rivoli Theater and the First Baptist Church. In 1923 he went to the National, Greensboro, where he worked with a 10-piece Orchestra and established the high character of his work, attaining at the same time an enviable popularity with his public. His untimely death resulted from an operation, for appendicitis, and his associates in the theater paid high tribute to him by closing the theater on the day of the funeral and attending in a body, even to the electricians and ushers. He is survived by his parents, his wife, and a four-year-old son.

### HILLGREEN-LANE

MR. LANE RETURNS FROM A WORLD TOUR TO FIND THE FACTORY

BUSIER THAN EVER

MR. C. A. LANE has returned from a world tour, taken for pleasure as well as for health; one of his interesting visits was to inspect the bamboo organ

in Las Pinas Church, Rizal Province, P. I. It is an instrument of about 900 bamboo pipes, with "only 25% playable now." This unusual organ was begun in 1818 by Father Diego Cera, who "cured" the bamboo by covering it with beach sand for six months; it was finished in 1822. In 1862 it was damaged by an earthquake, and in 1882 by rains when the church roof was blown off. From 1888 to 1917 it was entirely out of use. In 1917 Father Faniel undertook to repair it. Mr. Lane was so interested in the novel instrument that he generously arranged to ship repair materials from his factory in Alliance, so that the world's only bamboo organ shall again be 100% playable.

During Mr. Lane's absence his Company has held the pace and continued the acceleration of contracts, with the Belmar, N. J., Church of St. Rose 3-50 organ one of the most recent—Mr. Dohring negotiating the contract, with delivery promised for July 1st. Another 3-m is under construction for St. Stephen's Reformed, Perkasio, Penna., with the Antiphonal Organ displacing the usual Choir, since it is to be placed in the tower, apart from the main chests. A Harp will be located with the main organ, and Chimes in the tower.

### MR. WARREN D. ALLEN

CALIFORNIA'S NOTED RECITALIST VISITS EASTERN TERRITORY

STANFORD UNIVERSITY sends its organist to the Atlantic Coast for a brief concert tour, including a radio recital in the notable Faure-Skinner series. Mr. Allen gives three recitals weekly at Stanford and is allowed to carry the University's name and fame throughout the Pacific Coast territory by his recitals outside the University. Fifteen dedicatory recitals were given by Mr. Allen during the past few seasons; five of the organs were built to his own plan. He had four solo engagements with the San Francisco Orchestra, and has given recitals recently in eight Universities, and on three Municipal organs.

Mr. Allen's visit to the East gives a most welcome opportunity to hear the man who stands so high in his own territory.

### MR. PALMER CHRISTIAN

RECORD OF RECITALS AND APPEARANCES WITH ORCHESTRAS

THE season's record includes recitals in Palm Beach, Miami, Wheeling, Gainesville, St. Petersburg, Lynchburg, in the southeast; Elmira, Jamestown, New York City, and Princeton University, in the east; Springfield in Illinois and Ohio, Canton, Detroit, and Winona, in the mid-west; and orchestral appearances with the Detroit, Chicago, Cincinnati, Rochester, New York, and Philadelphia Orchestras.

## New Octavo Music

### SACRED—MIXED VOICES

NORRIS, CHARLES S.

*Lord God of Israel*

Octavo No. 13,971 .12

A fine anthem of festal nature which makes effective use of Arthur Sullivan's hymn "Angel voices, ever singing." An assisting trumpeter can be used for the brilliant fanfares which recur. The congregation is to join in singing the hymn at the close.

TILLY, HERBERT J.

*Crossing the bar*

Octavo No. 13,959 .12

This emotional number requires a chorus for the parts divide at will, and it is designed to be sung *a cappella* when possible. The climax on the last page is splendidly managed and it sinks to a veiled whisper at the end.

### SACRED—MEN'S VOICES

BREWER, JOHN HYATT

*A ballad of trees and the Master*

Octavo No. 13,963 .12

This sensitive and expressive number is intended to be sung *a cappella*. The composer has therefore given significance to the leading of each voice, while adhering always to a moderate and practical range.

### SECULAR—MEN'S VOICES

JORDAN, JULES

*To Sylvia*

Octavo No. 13,937 .12

This is a melodic number, which is of a graceful nature, fitting to interpret the lovely Shakespeare text. The composer understands well the possibilities of the male voice and exploits them with a sure touch. The melody is largely in the First Bass. An easy number of unusual charm.

### SECULAR—WOMEN'S VOICES

ROGERS, JAMES H.

*The two clocks*

Octavo No. 13,884. Three-part .12

This light and whimsical piece is intended for unaccompanied singing—that rarity in three-part writing. The big and the little clock tick along, one slow and heavy, the other swift and chattering in an amusing and musical manner.

### SECULAR—MIXED VOICES

BRACKETT, FRANK H.

*Proposal.* Arranged by Samuel

RICHARDS GAINES

Octavo No. 13,926 .12

This is a clever and easy arrangement of a song which has held for years the popular affection. It is suitable for schools and glee clubs as well as more expert chorus.

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Cantata for soli and chorus of mixed voices.

Children's voices ad lib. W. Rhys-Herbert 1.00

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Cantata or Pageant for Christmas-tide

For chorus (soli ad lib.) W. Lester .80

### ATONEMENT

Cantata for the Lenten Season. For soli and

chorus of mixed voices. R. Deane Shure 1.25

### AN EASTER CANTATA

For soli and chorus of mixed voices. 1.00

H. Brooks Day

### CHRISTMAS CANTATA

For soli and chorus of mixed voices. 1.00

H. Brooks Day

### LUX BENIGNA

(Lead, Kindly Light)

For mixed voices. Cyril Jenkins .30

### THERE IS A GREEN HILL FAR AWAY

For mixed voices. Cyril Jenkins .25

### ABIDE WITH ME

For mixed voices. Cyril Jenkins .15

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NEW  
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CITY

For the coming season Mr. Christian will be under the management of Dr. Alexander Russell; the University, Ann Arbor, Mich., has taken advantage of Mr. Christian's concert work to carry its name and fame across the Country, in releasing Mr. Christian for frequent concert tours through the season.

**NATIONAL STUDENT CONTEST**  
SESQUICENTENNIAL MUSIC COMMITTEE  
SPONSORS NATION-WIDE CONTESTS  
THE organ is represented for an eighth share in the interstate contests for student musicians; full data obtainable from Mr. E. H. Wilcox, Iowa City, Iowa. The organ winner will receive a prize of \$500. and appear in the Nov. 4th concert in Philadelphia by all the national winners; the pieces required are Bach's PRELUDE AND FUGUE Em, Vol. 3, Peters edition, and Parker's CONCERT PIECE No. 2, in B; in addition each instrumentalist must have ready a movement from a standard sonata or concerto, and three short pieces, at least two of which are by American composers. An entrance fee of \$5. must be paid to the state chairman by each student who enters the contest; the age limit is 24 years.

There are some most commendable features about the Contest, not least of which is the stressing of American compositions. If we are not mistaken, the profession owes a debt to Mr. Frank Van Dusen, of the American Conservatory, Chicago, for his special efforts to induce the National Committee to include the organ, as his efforts were successful and the organ is the second of the two instruments accepted beyond the to-be-expected piano and violin; strangely there are prizes for each of the four voices among vocalists, and for only four out of the dozen or so instrumentalists. This considerably increases the importance of the successful battle Mr. Van Dusen waged in behalf of the organ world.

**SKILTON'S INDIAN FANTASIE**  
FISCHER PRODUCES AN UNUSUAL COMPOSITION FOR CONCERT AND THEATER  
THE 13-page AMERICAN INDIAN FANTASIE by Mr. Charles Sanford Skilton is at the present writing in process of publication, and by the publication of these columns will be ready for distribution. It is a work of great importance and value to the profession in that it gives a fine medium of direct appeal to the public. While not difficult, it is certainly not readable at sight; its greatest difficulty will be in the application of sufficient dramatic interpretive ability to make its full values effective to an audience. It is the sort of publication that requires considerable outlay from a publisher, but very little from a player; yet it

brings the biggest returns in increased public esteem and appreciation.

Its themes are based upon materials gathered from American Indian sources; its treatment holds true to the purpose consistently but none the less effectively develops a great artwork, not of the kind that can be played successfully by those musicians who know only counterpoint and are unacquainted with art and dramatic values; it requires an imagination, a dramatic sense, to recreate its true spirit. Mr. Skilton's newest organ work thus has the unconditional recommendation of these pages, for all concert organists and all theater organists; we hope to live to see the day when the senseless rubbish played as "organ solos" on theater programs will give place to such works as this, which are intelligible to even a moron, and yet are not beneath the dignity of even the greatest organists of our time.



*Edited by JULIA M. HELT*

*Eastern Standard Time p. m. is indicated. Subscribers in Central Time zone subtract one hour, those in Mountain Time subtract two hours, and those in Pacific subtract three. All items subject to change, an \* marks those unusually changeable.*

#### DAILY EXCEPT SUNDAY

9:00 a. m. and 12:00 noon, Miss Mary E. Vogt and Miss Harriette G. Ridley at the 5-232-17,954 Wanamaker Organ in Wanamaker Auditorium, Philadelphia, Pa. Also Monday, Friday and Saturday at 11:00 a. m., and Monday, Thursday and Saturday at 4:45 p. m.—WOO 508.

12:15 Messrs. William Klais and Lewis White at the 3-163-2509 Kimball in Stanley Theater, Philadelphia, Pa.—WLIT 395.

6:45-7:00, daily except Wednesday, Mr. Arthur Scott Brook at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

#### MONDAYS

5:00, Messrs. Robert Berentsen and Harold Smith at the 4-198-9411 Austin, Eastman Theater, Rochester, N. Y.—WHAM 283.

7:30, Mr. Rene Dagenais at the 2-28 Estey in the Capitol Theater, Springfield, Mass.—WBZ 333.

7:30, Mr. Frederick D. Weaver at the 4-60-4818 Skinner in Peabody Conservatory, Baltimore, Md.—WBAL 246.

11:00-12:00 midnight, Mr. Uda Waldrop at the Wurlitzer, San Francisco, Calif.—KPO 428.

#### TUESDAYS

12:30, Mr. Marsh McCurdy at the 5-83-Möller in Loew's Lexington, New York, N. Y.—WHN 360.

2:30, Mr. Stephen E. Boisclair at the 2-9u-800 Wurlitzer in Harmanus Bleecker Hall, Albany, N. Y.—WGY 380.

#### WEDNESDAYS

10:00-10:30, Mr. Edwin Swindell at the 2m Aeolian in the B. J. Palmer residence, Davenport, Iowa — WOC 484.

#### THURSDAYS

12:30, Mr. Marsh McCurdy at the 3-83-2116 Möller in Loew's Lexington, New York, N. Y.—WHN 360.

6:45, Mr. Stephen E. Boisclair at the 2-9u-800 Wurlitzer in Harmanus Bleecker Hall, Albany, N. Y.—WGY 380.

7:30-8:00, Mr. Frederick D. Weaver at the 4-60-4818 Skinner in Peabody Conservatory, Baltimore, Md.—WBAL 246.

#### FRIDAYS

7:00, Miss Helen S. Leavitt at the 2-28 Estey, Estey Studio, Boston, Mass.—WBZ 333.

8:00-9:00, prominent organists at the Skinner Organ, Skinner Studio, New York, N. Y.—WAHG 316.

11:00-12:00 midnight, Miss Jean Wiener at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

#### SATURDAYS

1:00, Mr. Karl Bonawitz at the 4-24-3112 Wurlitzer special in Germantown Theater, Philadelphia, Pa.—WIP 509.

5:00, Messrs. Robert Berentsen and Harold Smith at the 4-198-9411 Austin, Eastman Theater, Rochester, N. Y.—WHAM 283.

7:30, Miss Helen S. Leavitt at the 2-28 Estey in Estey Studio, Boston, Mass.—WBZ 333.

11:15, Mr. Karl Bonawitz at the 4-24-3112 Wurlitzer special in Germantown Theater, Philadelphia, Pa.—WIP 509.

#### SUNDAYS

3:15-4:14, Mr. Arthur Scott Brook at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

4:00, Dr. Charles Heinroth at the 4-115-6750 Skinner in Carnegie Music Hall, Pittsburgh, Pa.—KDKA 309.

6:00-7:00, Mr. Clarence K. Bawden at the 5-232-17,954 Wanamaker Organ in Wanamaker Auditorium, Philadelphia, Pa.—WOO 508.

8:00, at the 2-6u Barton in Mallery Building, Chicago, Ill.—WLS 345.

8:00-9:00, Mr. Marshall W. Giselman at the 2m Wurlitzer in Legion of Honor Palace, San Francisco, Calif.—KPO 428.



# MIDMER-LOSH ORGANS

Not for the least  
money ~ ~ ~

Nor for the most  
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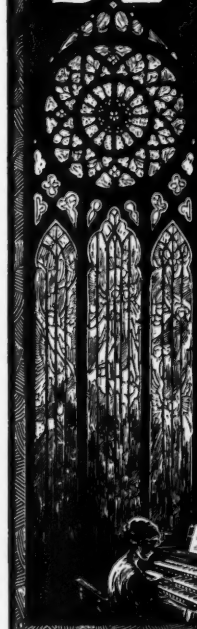
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## RADIO NOTES

STOUGHTON'S organ works were featured by Miss Edith Lang in a WBZ program from Estey Studio, Boston, March 3d, when ten compositions were played.

Mr. Frederick D. Weaver, of Peabody Conservatory, Baltimore, Md., has been added to WBAL staff and broadcasts Monday and Thursday evenings from the new organ in the Conservatory.

Mr. Philip James was featured as composer and player in a WEAFF program.

Mr. Charles Raymond Cronham's broadcasting on the Austin in Portland, Maine, Auditorium, has been heard on the Pacific Coast, in spite of the special difficulties of the past winter; five microphones are used and the mixture controlled from a control-board in the basement.

Mr. Fay Leone Faurte gives his schedule over WAHG 316 on Fridays from 8 to 9 p. m. for the rest of the season, supplementing the notable list published last month:

April 16: Ernest Mitchell  
23: Maurice Garabrant  
30: Arnold Dann

May 7: John Priest  
14: Channing Lefebvre  
21: Gordon Baleh Nevin  
28: Warren D. Allen

June 4: Franklin Glynn and  
Roy Spaulding Stoughton  
11: G. H. Federlein  
18: Julian Williams  
25: Edwin Stanley Seder

July 2: Maurice Garabrant  
9: Chandler Goldthwaite



THE SOCIETY resumed the custom of morning assemblages Feb. 17, meeting as the guests of Mr. Robert Pier Elliot at the Welte-Mignon Studio, 665 Fifth Avenue, New York. After a short business session the fifty members listened to a demonstration of the organ in the Studio. The first number was a reproduction of Lemare's improvisation on OLD FOLKS at HOME, in the form of a free fantasia,

with a decided popular appeal. This number is well adapted to demonstrate the diversified tonal appointment of the three-manual instrument, planned on a Straight specification, and the perfection of the reproducing mechanism. Mr. Priest, of the Colony Theater, played Franck's *PIECE HEROIQUE*, and was followed by Miss Ruth Barrett, his associate at the Colony, who rendered the *FINALE* from Widor's Second "Symphony." Both organists played with their accustomed technical proficiency, and their registration showed adaptability to the unfamiliar console.

Mr. Elliot, vicepresident of the Welte-Mignon Corporation, was introduced by acting president Priest, and gave a delightfully informal talk on organ construction, with especial reference to the peculiar needs and interests of theater organists. Mr. Elliot reiterated some of his views, as set forth in former articles published in *THE AMERICAN ORGANIST*, and is still of the opinion that the most desirable type of theater organ is the modified Straight scheme, with limited unification.

Avoiding the cut and dried periods of a formal address, the speaker established an intimate relation with his hearers, giving an opportunity to introduce many interesting personal reminiscences of the beginnings of the theater organ industry.

At the close of Mr. Elliot's talk, Mr. Priest gracefully expressed the gratitude of the Society for the generous courtesy of the Welte-Mignon Corporation in giving the use of the beautiful Studio for a meeting, and to Mr. Elliot for his entertaining and instructive address.

Mr. Walter Wild has resigned the presidency of the S.T.O. as he has withdrawn from theater work, although still retaining his church position; he has entered the field of insurance and is connected with the Brooklyn office of the Traveller's Insurance Co.

The Society gave a midnight dance in the Haven Studio, New York, April 8th, when everybody forgot the dull business of being organists and turned much sweeter attention to refreshments and dancing.

## CHICAGO

By LESTER W. GROOM

Official Representative

AN INTERESTING evening was spent at the organ studio of the Kimball Company by many members of the Illinois A.G.O. Five player-rolls, hand recorded by members of the Chapter, were played; the listeners were asked to classify in quality, name the players, and criticize freely what was heard. Their task was not unlike Newman's, who complained at one time that he was obliged against his will to criticize a performance at which neither the composer's name nor the name of the compositions were given, and he did not know whether to praise the works or to con-

demn them, for fear he might find them to have been written by masters or by pupils.

Several brave folks did classify the effectiveness of the compositions played, however, and their criticisms proved that unique registration, perfection of technic, and musical value of work chosen, counted for most in the mechanical player. Mr. Herbert Hyde played a composition of his own, Dean Stanley Martin played Milender's *PASTORALE*, Mr. William H. Barnes, (who, by the way, has made quite a few records for the Austin Organ Co.) played *RONDE FRANCAIS* by Boellmann, Mrs. H. B. Maryott played Bonnet's *SONG WITHOUT WORDS*, and Mr. Allen Bogen played Handel's *LARGO*. Mr. Hardy, who "introduced" the organ to the Guild, then played a record made by Dr. Alfred Hollins of his own *SPRING SONG*.

One of the points of discussion about these pieces was that of perfection of technic. Mr. Hardy said that no roll is played without one mistake; in fact, if one was, he said, they would insert an error in order to make it human. After a second hearing of the rolls, the majority of the critics selected the *PASTORALE*, played by Dean Martin, for their favorite.



## DETROIT

by

ABRAM

RAY

TYLER

Official

Representative

THE CHIEF EVENT in March was the Guild service with united boychoirs, on the 2nd, at Christ Church, with the sub-dean, Ernest M. Ibbotson, in charge. The choir, male, and vested, of St. John's under J. L. Edwards, Church of the Messiah under Ernest Ibbotson, and Christ Church under Beecher Aldrich, sang three anthems, one each. Gaul's "The Saviour King goes forth to die", Oakley's "Comes at times a stillness as of evening", and Parker's "Jerusalem". The prelude, the first and second movements of Mendelssohn's First Sonata, was played by Eliza Rohms; the offertory, the Andante Sostenuto from the Widor "Symphony Gothique", by Wayne Frary; the postlude, the Scherzo from the Eighth Sonata of Guldman, by Mrs. John J. Mitchell—while Messrs. Edwards, Ibbotson, and Aldrich, officiated during the singing of their various choirs. Dear old Dr. William D. Mason, rector of the church, led the Guild members present in the declaration of religious principles of the Guild, and preached a very feeling sermon on the relation of organist-choirmaster and church. Altogether it was another record for the Guild.

The luten music has been fine, including the massed St. Paul's Cathedral choir's annual performance of the Bach "Passion", a monumental work on the part of Francis A. Mackay, who does a cantata every Sunday night in Lent.

Rumors are rife of changes in some of our most prominent choir lofts and the opening, by one of the big builders, of an ideal sales studio here. Detroit has so much new building, and so many potential house-organ prospects, that this firm will doubtless be well rewarded for its vision.

When a City can boast of two whole performances of the Bach "ST. MATTHEW PASSION" in one season, both of them adequate, and one complete as to imitation of the original resources, one may justly feel that that city is indeed blest. Francis A. Mackay, with his great choir of boys, women, and men, and with the assistance of soloists (Claudine Secor, Leona E. Mitchell, Doris Hunt, Suvilla Molter, Helen Kennedy Snyder, Elizabeth Bennett, Thomas Evans, Edward Galer, Harry Hobbs, John Renton, George Mac Donald) gave the first performance at St. Paul's Cathedral, with, I am told, immense and impressive effect. Rumor saith that the people of St. Paul's are so completely moved thereby that he is to have much instrumental resource next year. Also they say, I regret my inability to speak as one having been present, that never did Mr. Mackay evidence greater power and ability at the organ.

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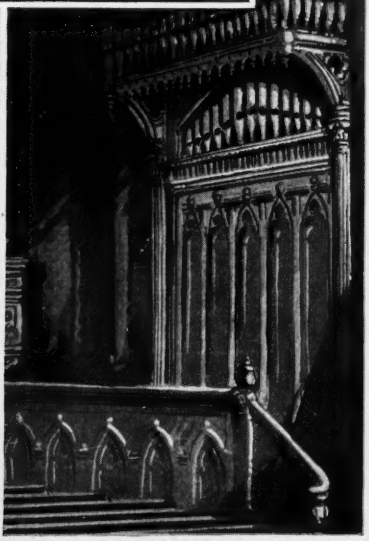
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Bloomsburg, Pa.—April 20th

Reading, Pa.—April 18th

(*Municipal recital*)

St. Petersburg, Florida—April 11th and 12th  
— 5000 people — (*re-engaged for next season*)

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Ossip Gabrilowitsch assembled a wonderful ensemble for his performance at Orchestra Hall on the 30th. First the great Symphony choir of over two hundred (which had been prepared by Victor Kolar, his assistant) then the full Symphony Orchestra divided into two complete bodies of strings, on either side the stage, then the 60 boys of Christ Church which Beecher Aldrich was responsible for, and the soloists (Janette Vreeland, Nevada Van de Voer, Richard Crooks, Reinald Werrenrath, Charles Tittmann) with Chandler Goldthwaite at the Organ, playing a part especially written by Mr. Gabrilowitsch, who himself played a piano built to imitate the cembalo of Bach's time, and Valbert Coffey, at a second similar instrument, and finally with his Madrigal club of ladies and Orpheus club of men, to give the Chorales a verisimilitude to the Congregational singing of Bach's day. Truly it was an adequate force Mr. Gabrilowitsch commanded (for he had electric control over the Morse forces too) and how he used them!

To a hushed audience, and his forces, he entered quietly, and gave a brief talk in which he simply and feelingly told his audience what the history and meaning of the work were, how Bach did it, and how effort had been made to come as close to conditions as a concert hall permitted. Then turning to the piano he lifted his baton, and for two hours and a half held the largest audience Orchestra Hall could hold, spellbound moving them immensely as was evidenced by their deep inhalation at the end of part one, as though they had almost literally held their breath for the preceding hour. And what conducting, now playing the chorals for Mr. Crooks recitatives, now standing with stick to control the whole machine, and anon with hands simply lifted above the keyboard controlling everything. To experience his lightning changes from directing the choral "Barabas" of tremendous force, to playing the soft chords of the recitatives, and again directing the orchestral accompaniment to Platte's "And what shall I do with Jesus", was to realize the all-comprising gifts of the man. Personal mention could be made of all the individual performers, but it was chiefly Mr. Crooks' recitatives, of unbelievable variety and beauty, Mr. Werrenrath's devout Jesus, and Mr. Gabrilowitsch's sincerity and complete mastery, that held us entranced. I missed the "Ahl Golgotha", but what could have been spared from Bach's score without loss! Such thrilling moments and so many of them were enough for a lifetime of memory. We owe Ossip Gabrilowitsch and all his forces a debt of gratitude unspeakable.

There has been much, and better than usual music for Lent, but—this has been a Bach year, and we have a new standard in dynamic Detroit.



## LOS ANGELES

by  
ROY L.  
MEDCALFE  
Official  
Representative

THE ENTIRE music world of the Pacific Southwest is kept so busy playing and listening to others do their stuff that there is little time to tell the other fellow about it. Two or three new jazz bands at some of the downtown houses are using up all the bill-boards in town and even one of our leading churches in the Wilshire district has its jazz concert Sunday evenings; perhaps the word unique could be inserted here, or a fifty-cent word like bizarre might be appropriate. It may be an incentive to some of the church organ specification writers to put a little snap into their actions, do a little more unifying, add a Kinura, Orchestra Bells, and Xylophone. Organ installations are still keeping all the local builders busy; new theaters opening almost weekly; new churches going up by the dozen; lodges, clubs, department stores, and even mausoleums, are now installing organs—still there do not seem to be enough jobs to satisfy the army of organists who continue to migrate to this delightful country.

While the church organists were busy learning new slow music for Lent, the theater or-

ganists were working hard on their second Annual Frolic—all of them too modest to phrase your Correspondent of their progress.

Long Beach has made remarkable progress in the organ profession during the last few years. C. Albert Tufts, formerly of the Second Scientist, L. A., is now playing at the First Church in L. B.; A. O. T. Astenius, composer and teacher, plays the 4m Austin at the L. B. Second Church, with Otto Hirschler at the 4m Skinner in the First M. E. The town boasts nearly twenty theater organs and a fifty-thousand-dollar (newspaper price) instrument is planned for the new Commercial Club. Julius K. Johnson, formerly of the Forum and Grauman's Egyptian, will have charge of the new Welte-Mignon in the Del Mar Club at Santa Monica; he will also lead an eight piece orchestra. J. Wesley Lord of Santa Barbara, one of the Coast's artistic organists, opened the organ at the new Figueroa. Lack of space prevents listing the organists who have played there since. Reiny Becker, formerly of the Tivoli, has been playing the Big Parade at Grauman's Egyptian for the past four months. Ann Leaf, versatile organist who has been at the Million Dollar for two years, has been transferred to the premier position at the Metropolitan. F. Quentin Landwehr still retains the favored spot at the Million Dollar. Arnold Dann at the First M. E., Pasadena, gave a brilliant recital on the 4m Skinner before leaving on a concert tour through Canada and the East. John Smallman conducted the L. A. Oratorio Society in a presentation of Elgar's Dream of Gerontius assisted by Richard Crooks, tenor, fifty members of the Philharmonic orchestra, and Dr. Ray Hastings at the organ. Smallman's A Capella Choir gave an unaccompanied concert of sacred and secular classics, assisted by Calmon Luboviski Palm Sunday at Philharmonic Auditorium.

During March, Los Angeles was host to the National Harpists' Convention. An ensemble of fifty harps was featured in concert at the Philharmonic. Frank H. Colby, of St. Viviana Cathedral, directed Dubois Seven Last Words on Good Friday and the Beethoven Mass in C. on Easter Sunday. Dr. Roland Diggle gave an hour of music each Sunday afternoon during Lent at St. John's. Joseph Carl Breil who arranged the musical scores for Griffiths pictures, the "Birth of a Nation" and "Intolerance" is dead. Dr. Ray Hastings of Temple Baptist recently celebrated the completion of his fourteenth year with this church. Miss Elfrieda Orth formerly with del Castillo in Boston is now playing with W. Arthur Dalton at the West Coast Theater in Long Beach. The L. A. Theater Organists Club gave a delightful program at the DeLuxe Theater, seventeen organists playing new numbers suitable for picture accompanying.

The Editor writes me that he hasn't enough small type to print all the detailed news of Los Angeles so he has our permission to place a period right here.

## NEW YORK

ROTHAFEL'S new theater has contracted for a Kimball, which will be the most representative product of that builder in the Metropolis. Mr. Rothafel recently purchased manuscripts and relics of the late Victor Herbert for the purpose of founding a library and memorial to his distinguished friend.

Jazz at the Metropolitan at last, in the form of Carpenter's new ballet, "Skyscrapers".

Paramount is rushing work on its new and imposing building on Broadway between 43d and 44th Streets; there is to be a Hall of Nations in which stones from 32 countries will be placed—including one from Rheims Cathedral.

The Union has announced a new radio scale \$83, weekly for a seven-day week; 50c per fifteen-minute period for overtime.

West Point Cadet Choir, under the direction of Frederick C. Mayer, visited Columbia University for its annual service in March.

A new glee club has been formed by the American Women's Association and Mr. Alfred Boyce, organist, has been chosen leader.

Rutgers Presbyterian dedicated its new organ March 16th with a program by C. H. Doersam, organist of Rutgers.

Dr. William C. Carl of the Guilman Organ School presented two lectures by Mr. Chalmers Clifton, director of the American Orchestral Society, at the School in March and April.

The Oratorio Society gave Bach's B minor Mass April 17th in Carnegie.

Washington Heights Musical Club presented four organists in concert in Town Hall March 25th: Helen C. Ballard, Ruth Barrett, Anna Carbone, and Lilian Carpenter.

Wanamaker Concert Direction, under the management of Dr. Alexander Russell gained recognition for the unique March concerts when the Wanamaker collection of rare violins was used for three concerts by artists of the front rank. The collection includes these violins:

1587 La Chesnaie,  
1710 Dancs,  
1723 Joachim,  
1737 Swan, all Stralivarius products;  
Montagnana 1747,  
Teechler 1722;  
Two Violas of 1727 and 1780;  
Two Cellos of 1675 and 1730;  
Five Bows: Tourte, Voirin, Vuillaume, Lamy, Peccate.

Many prominent organists have been presented by Dr. Russell on the large Auditorium organ, as announced in other columns. Miss Helen Hogan, Providence, R. I., was presented March 17th.



SEATTLE  
by  
FREDERICK C.  
FERINGER  
Official  
Representative

ORGAN activities in the Northwestern corner of our country continue to keep pace with the general prosperity of the business world. The Jensen & VonHerberg theatrical interests have sold their chain of over thirty motion picture houses in this district to an eastern firm for a figure approximating four million dollars. Two new "million-dollar" theaters are in process of erection in Seattle. This is all good news to the organ world, for it means new organs and new organists.

Mr. Ernst Krauter writes from Cordova, Alaska, some interesting information regarding conditions in his part of the world. Mr. Krauter is organist at the Empress Theater and is a man and musician that the profession may well be proud of; I will let him make a brief report:

"There are to my knowledge only three theater organs in Alaska. One in Ketchikan, one in Anchorage, and one here in Cordova. I have not had the privilege of playing any of the others but I understand the one in Ketchikan is the largest.

"The organ here is a two manual, partly unified (flutes and strings); it is rather slow of speech but has very fine tone qualities. There are only a few sets of pipes but what there is is fully made use of by the mass of clippies one has to work with. The usual traps are also present.

"Working conditions and accommodations here are little short of ideal. My work begins in the evening at 7:30 and by 10:00 I am at liberty until the next evening. In addition to these comparatively easy hours one has a splendid opportunity for teaching piano during the day at an average fee of about \$3.00 per lesson; and if one's thirst for gold is more keen, there are always chances to play for dancing parties after theater hours and there is never any argument concerning the rate you choose to charge.

"There is, however, a general impression in the States that if a musician comes to Alaska, anything will do. This is an error for the soundough knows what he wants and if the musician tries to dish up the venerable hits of two or more seasons ago he soon finds that Alaskans are as up to the minute as any of the rest of the world. The professional fakir is absolutely out of place up here. Quite a number of unschooled artists try it here but soon return to the States where their particular brand of stuff seems to be in more demand.

"Alaska is a great place for sports and I get a great deal of pleasure out of life, hunting, fishing, skating, and other out-door activities. Its the finest place in the world to build up mentally, spiritually, and physically."

Judson Waldo Mather of Spokane is giving a series of five organ recitals at the Lewis and Clark High School this Spring. The last program of the series will be made up entirely of request numbers.

Mr. Mather is also conductor of the Spokane Choral Society which organization re-

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—LYNCHBURG (Va.) SUN DIAL



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cently gave "The Messiah" and are preparing for their Spring offering, Saint-Saens' "Samson and Delilah".

Edmonton, Alberta, was fortunate to hear Alfred Hollins in recital.

The University of Alberta, at Edmonton, boasts of an organ on which regular recitals are presented.

From Butte, Montana, comes the news of a performance of Mendelssohn's "Elijah" by the choir of St. John's Church under the direction of Kathryn Sullivan.

Your Representative, Organist of the First Church of Christ Scientist, Seattle, gave a recital on the 3-34 Austin at the church on March 13th. Bach's Prelude and Fugue in E flat (St. Anne's) Frank's Pastorale, and Yon's Sonata Prima, were the chief numbers.



## WASHINGTON

by  
THOMAS  
MOSS  
Official  
Representative

THE INTERESTING series of organ recitals sponsored by the Library of Congress, Dr. Herbert Putnam, Librarian, Mr. Carl Engel, Chief of the Music Division, came to a highly successful close March 30. Unexpected interest was manifested; overflow audiences were the rule. We suspect this was due solely to the opportunity presented to hear legitimate organ music ably presented under ideal conditions. Mr. Engel is to be congratulated for his efforts in presenting the recitals in such an artistic manner. Adolf Torfsky gave the opening recital Feb. 23, and his program has already been noted. The other five organists and their programs follow:

Lewis Atwater, March 2, Adagio ed Allegro, Galuppi; Nocturne, Foerster; Intermezzo and Eclogue, Kramer; Ciacona con Variazioni, Farg-Elert; Allegretto, Saint-Saens; Allegretto Scherzando, Massenet; Choral, Vierne; Hebrew Traditional Melody, "Kaddish"; Fantasia in G minor, Bach.

R. Deane Shure, March 9, Larghetto from 2nd Sym., Beethoven; The Swan, and Summer, Stebbins; Adagio from 2nd Sonata, Yon; Where Will Judea Stretches Far, Stoughton; Menuetto, Shelley; Reflecting Pool, and the Suite "Through Palestine", Shure; Prelude to 3rd Act of Lohengrin, Wagner.

Thomas Moss, March 16, Rhapsody, Saint-Saens; Lamentation, Guilmant; Andante, Allegro, Andante, from Grande Piece Symphonique, Franck; Cantilena, McKinley; Chansonnette, Banks; A Cyprian, Idyl, Stoughton; Concerto in B-flat, Haendel; Edgar Priest, March 23, Suite in F, Corelli; Cantique d'Amour, Lemare; Fugue in D, Fach; Prelude to Parsifal, Wagner; Choral Improvisation, Karg-Elert; Evening Song, Baird; Introduction, Theme, and Variations, Bonnet; A Memory, Moncrief.

T. Guy Lucas, March 30, an all Bach program: Toccata and Fugue in D minor; Three Choral Preludes, "Jesus Christus, unser Heiland"; "Herzlich thut mich verlangen"; "In Dir ist Freude"; Pastorale and other pieces; Fantasia and Fugue in G minor.

It is with sincere regret that we note the acceptance of the position of organist by Charlotte Klein at Trinity Episcopal Church, St. Augustine, Fla. Miss Klein is a high type musician, and an excellent recitalist. However, this does not affect her pleasant personality. Fortunate St. Augustine!

Henry H. Freeman, St. Paul's Church, Rock Creek parish, died at his home here Mar. 25. Mr. Freeman was 54 years old and had long been associated with the music life of Washington. He drew the plans for many organs hereabouts. Mr. Freeman was a member of the faculty of the Washington College of Music. It was through his aid and interest that many notable organists were brought here, among them Eddy, Bonnet, and Lemare.

The unusual in the presentation of Lenten and Easter cantatas was the execution this year. We note but one, "The Passion of our Lord", by H. Schutz (1585-1672), with the second part written by T. Guy Lucas, sung by the choir of St. John's Church, of which Mr. Lucas is organist and choirmaster.

## PUBLISHERS

FISCHER announces that the Audsley "Temple of Tone" will be advanced July 1st to \$7.50; perhaps it is an unfriendly act towards the publishers to call attention to this! At any rate, no library is complete without the full set of Audsley books, and purchasers who have delayed thus far had best act at once.

LOWDEN, successor to Heidelberg, has issued a new catalogue worth writing for.

REEVES of London has issued the 1926 edition of his unusual catalogue of old and rare music works.

## GENERAL NOTES

ENGLAND furnishes two news oddities: Alexander Carlisle, noted engineer, designer of the Titanic, died March 5th and, by arrangements made with the organist when his final illness overtook him, had "The Merry Widow Waltz" played at his funeral instead of a funeral march. H. E. P. Welsh, of Lancaster, was killed when his clothes caught in the blowing apparatus.

U. S. GOVERNMENT wants music teachers at salaries from \$1,200, to \$1,860; full data from Civil Service, Washington.

NATIONAL PRESS BUILDING cornerstone was laid April 8th in Washington, D. C., before an audience of invited guests from all over America. The building is a handsome structure worthy of the education and industry it represents.

## THE GUILD

HEADQUARTERS announce May 13th and 14th as examination day, with 37 Chapters conducting examinations in more than a dozen cities from Boston to Frisco. The Estey-Pontineau scholarship will be awarded to the best Fellowship contestant; the rules have been revised so that virtually any American organist may compete for the prize.

THE CONVENTION is scheduled for June 1 to 3, in Buffalo, N. Y.

SOUTHERN CALIFORNIA donated a congregation of about a thousand to enjoy the special program of March 1st after Mr. Sibley G. Pease had made a special campaign in support of his special program—the special program was made for public enjoyment and public support and we give it space on its own special merit:

### Choir

"Veni Jesu"—Cherubini  
"Legend of Christ"—Tchaikowsky

### Organ

Debussy—L'Infant Prelude  
Brahms—Gavotte A  
Yon—Hymn of Glory  
Piano—Violin—Tenor  
St. Cecilia "Sanctus"—Gounod  
8-Part Choir  
"Listen to the Lambs"—Dett

### Organ

DuMaze—Allegro Maestoso  
Franck—Andantino Gm  
Tremblay—Gavotte  
Ropartz—Postlude

### Choir

"O Savior of World"—Moore  
"Father of Mercies"—Waddington

## NATIONAL ASSOCIATION

HEADQUARTERS supplement the \$500. Austin prize with a Gold Medal and the competition is truly American in scope as Canadians are on equal footing with residents of the States.

CAMDEN chapter offers a \$25. prize for an organ composition. Churchschool music was discussed at the March 22nd meeting in the North Baptist, when Messrs. Henry S. Fry and Reginald McAll were the speakers. The Newmeyer organ in Frankford Highschool, Phila., was the subject of a festive occasion for the Chapter during the Easter season. A recital was given April 22nd by T. Tertius Noble. Mr. Henry S. Fry donates a new definition to the Chapter when he gives this, which speaks for itself: "Formerly A Good Organist"; the Chapter's Editor cried loudly for immunity, as does the writer of this note.

CENTRAL JERSEY chapter gave its third annual Members' Recital March 15th in the First Methodist, Trenton, with five organists playing. The Chapter announces a recital in the First Presbyterian, by Mr. Firmin Swinnen, organist of the DuPont estate.

ROYAL COLLEGE OF ORGANISTS, London, passed five Fellows and thirty Associates at the January examinations. Next examinations are scheduled for May 11th and 12th.

CHICAGO: A musicale was given by the Junior Members March 23 in the Kimball Organ Studios. A large number of the mem-

bers were present, taking advantage of the opportunity offered to become better acquainted with the other members, and to encourage the work of the Junior Members. Mr. Clarence Eddy was present and two of his pupils took part. The following participated in a program that included Demarest's Fantasia for organ and piano, and Yon's Italian Rhapsody: Philip McDermon, Paul Esterly, Miss Mildred Thiel, Mrs. Helen Searles Westbrook, Nelson Kennedy, Gerald M. Stokes, Whitmer Byrne, Harold Cobb, and Mrs. Gertrude Bailey.

The program showed that the standard of organ compositions used by the artists is far from being a low one and it is a source of much pride that Chicago has the great opportunity to present the works of the old masters and the modern composers thru the medium of its musical scholars.

—EDWIN H. KANZELMYER

## READERS' WANTS

29: A prominent New York organist desires change of scene with a \$2,000. salary in the Metropolitan territory. He is a man whose success merits the cooperative interests of our readers.

## MAGAZINE NOTES

PHOTOGRAPHS carry through the mails safely only if they are mailed flat, between corrugated cardboard sheets with the grain running in opposite directions for the two sheets; excessive margins of the photos should be trimmed off, as small photos carry better than when the dimensions exceed the usual 8 x 10. For reproduction purposes only black, glossy, unmounted prints are desirable; do not include photographic mounts of any description. Merely ask your photographer for an unmounted squeegee print; he will know what you need. For personal photos, the smaller sizes are preferable to the 8 x 10—a convenient size for every purpose is 5 x 7. Photos are always desirable, but if they are to be reproduced in this magazine they cannot be returned. Be sure to write exact identification on the back of every photo. Do not attempt to send a photo safely through the mail if wrapped in a mailing tube.

CHANGE OF ADDRESS should be mailed to reach this office by the 15th of the month preceding date of issue, or otherwise we cannot guarantee delivery to the new address. The cost of correcting a wrong address after the magazine has been mailed, is more than twice what the subscriber pays for the magazine itself—which is due to the new and unreasonable postage rates. We hope our readers will remember this and send their new addresses before the 15th of each month.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American for April 1926.

State of New York ) ss  
County of Richmond

Organist published monthly at Highland, N. Y., Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Organ Interest's Inc., New York, N. Y.; Editor T. S. Buhrman, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) Organ Interest's Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor  
Sworn to and subscribed before me this 30th day of March 1926.  
[seal.] Wm. Leslie Conner  
(My commission expires March 31, 1927.)